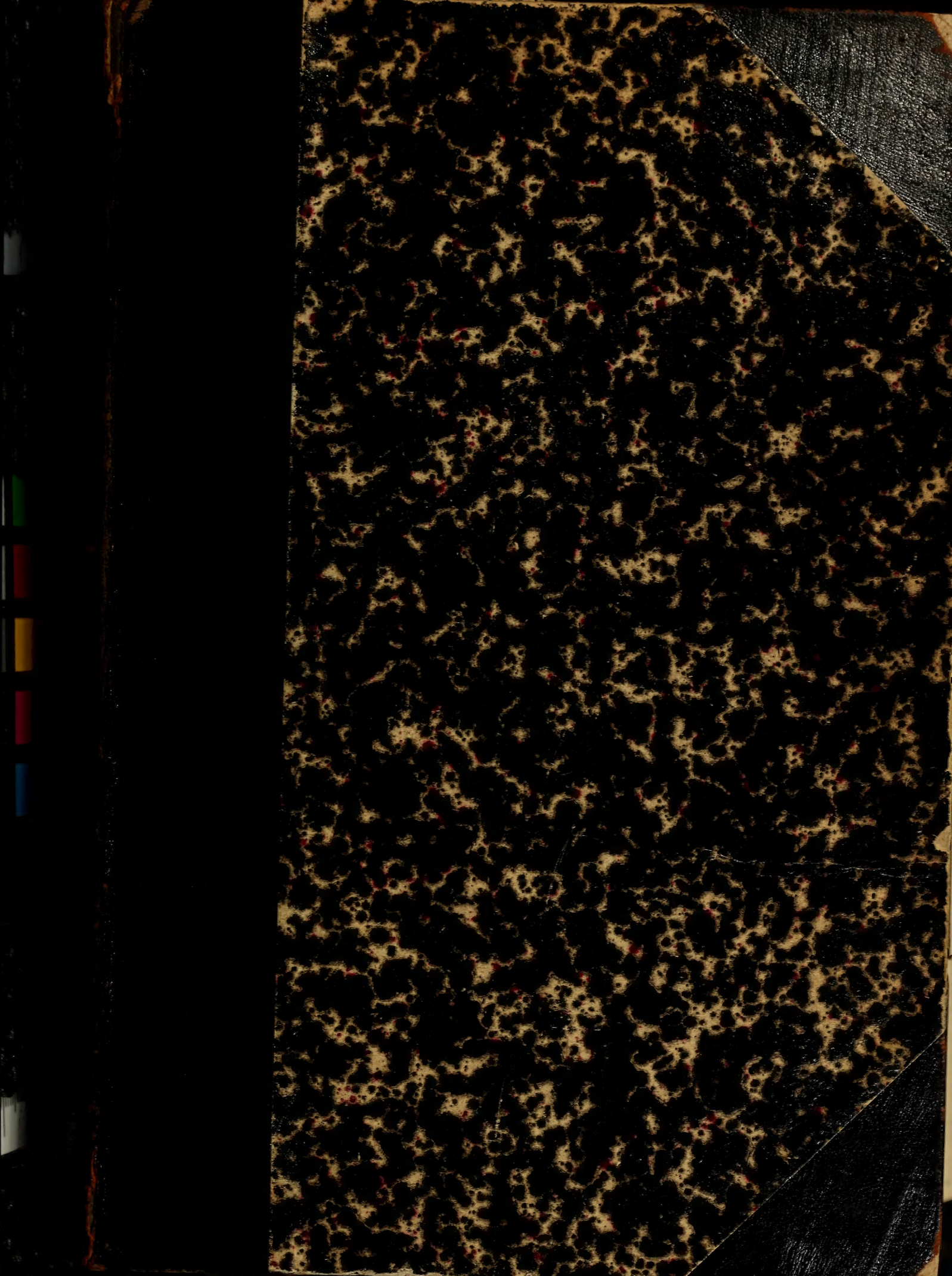
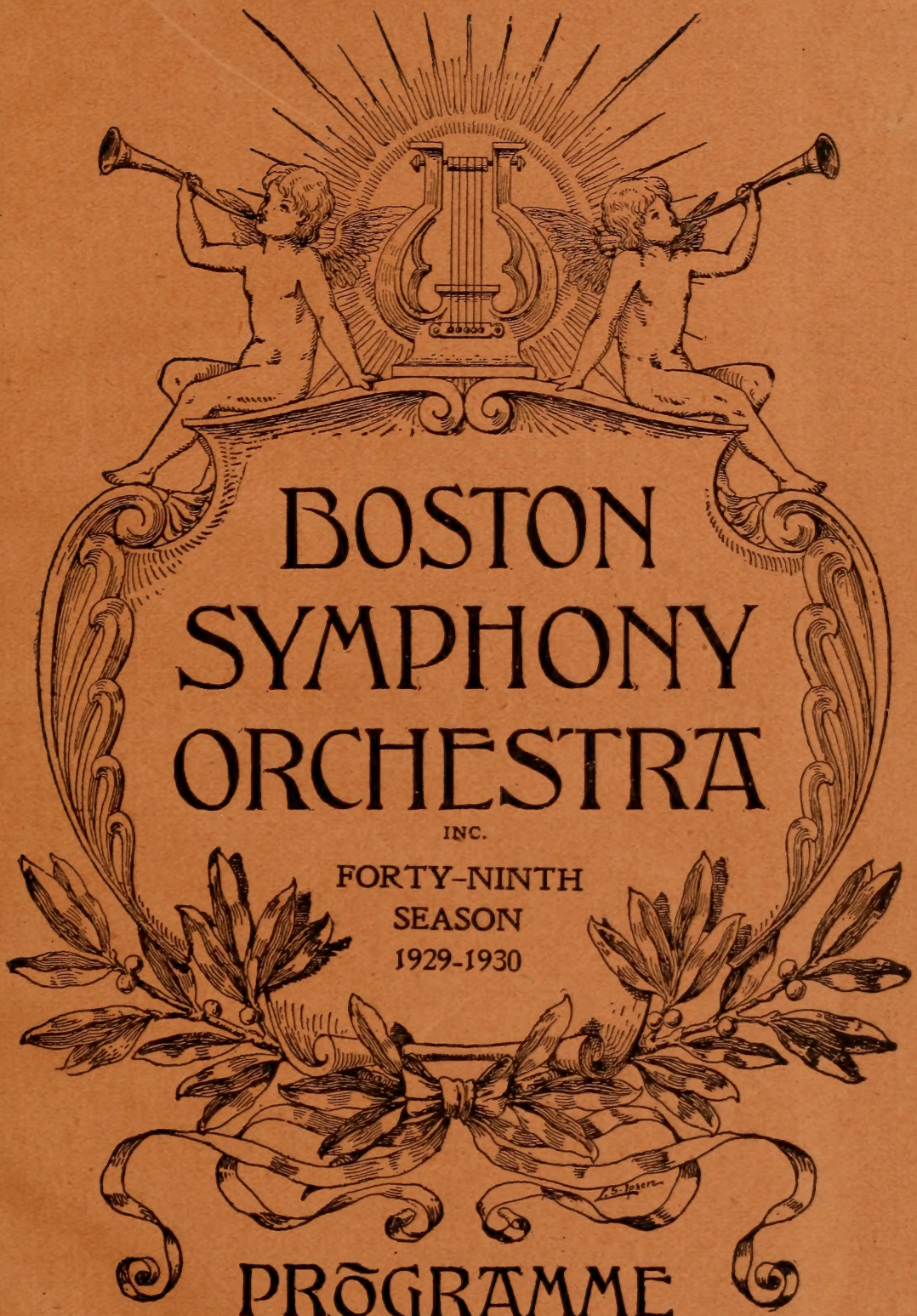




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FORTY-NINTH SEASON, 1929–1930

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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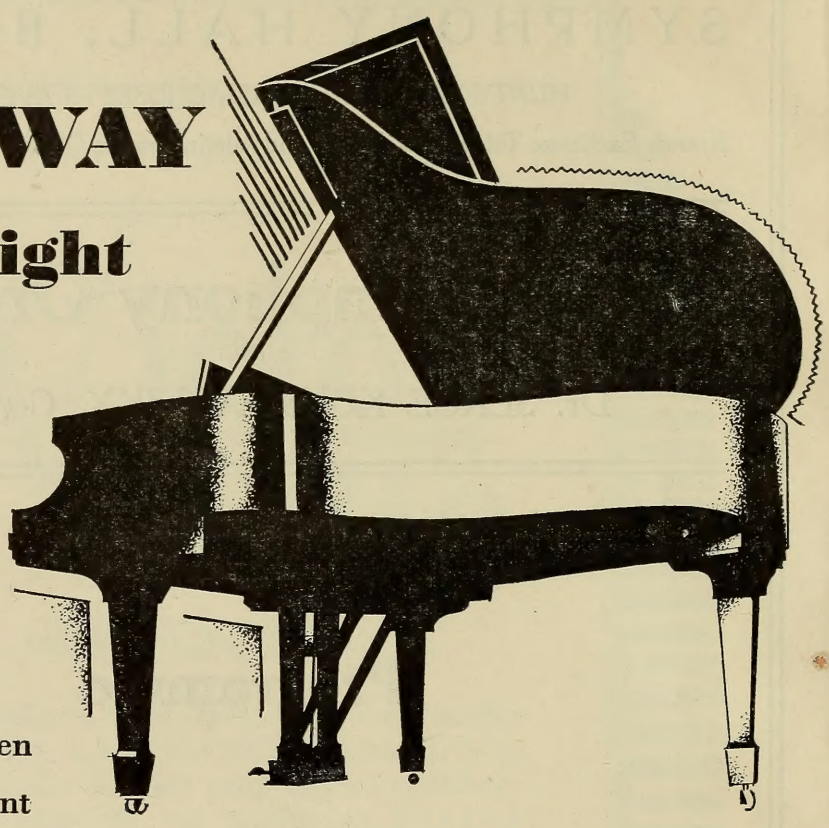
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Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
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SATURDAY EVENING, OCTOBER 12, at 8.15 o'clock

Beethoven . . . . Overture to Goethe's "Egmont," Op. 84

Pick-Mangiagalli . . . . . Prelude and Fugue
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Debussy . . . "La Mer," Trois Esquisses Symphoniques
I. De l'aube à midi sur la mer (From Dawn till Noon on the Ocean).
II. Jeux de Vagues (Play of the Waves).
III. Dialogue du Vent et de la Mer (Dialogue of Wind and Sea).

Beethoven . . . . Symphony No. 5 in C minor, Op. 67
I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

There will be an intermission before the symphony

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OVERTURE TO "EGMONT," OP. 84 . . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodrama," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theater, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810. It was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

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3. Andante
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   "Sleep softly under the trees."
4. Allegro giocoso
5. Andante
   "Ripples the brook,
   "Gleams the shifting sky."
6. Moderato: like a Processional
7. Epilogue: On Remembering a Child's Tune.

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The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the violoncellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

Long and curious commentaries have been written in explanation of this overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is

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stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

* * *

Goethe, talking with Eckermann in January, 1825, said: "I wrote 'Egmont' in 1775, that is fifty years ago." (The drama was not com-

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pleted in its definite form until 1787.) "I kept close to history and strove after truth as far as possible. When ten years later I was in Rome, I read in the newspapers that the revolutionary scenes in the Netherlands as portrayed were literally repeated. I therefore saw that the world is ever the same, and that my description must have a certain life."

Yet in 1827 Goethe said that Manzoni had too great a respect for history; that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my Egmont.* And for what then are poets, if they wish only to repeat the account of a historian!"

* * *

What Beethoven thought of Goethe is well known. In 1809 he wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets, as also Ossian and Homer, the latter of whom, unfortunately, I can read only in translation." In 1811 he wrote to Bettina von Brentano: "When you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I

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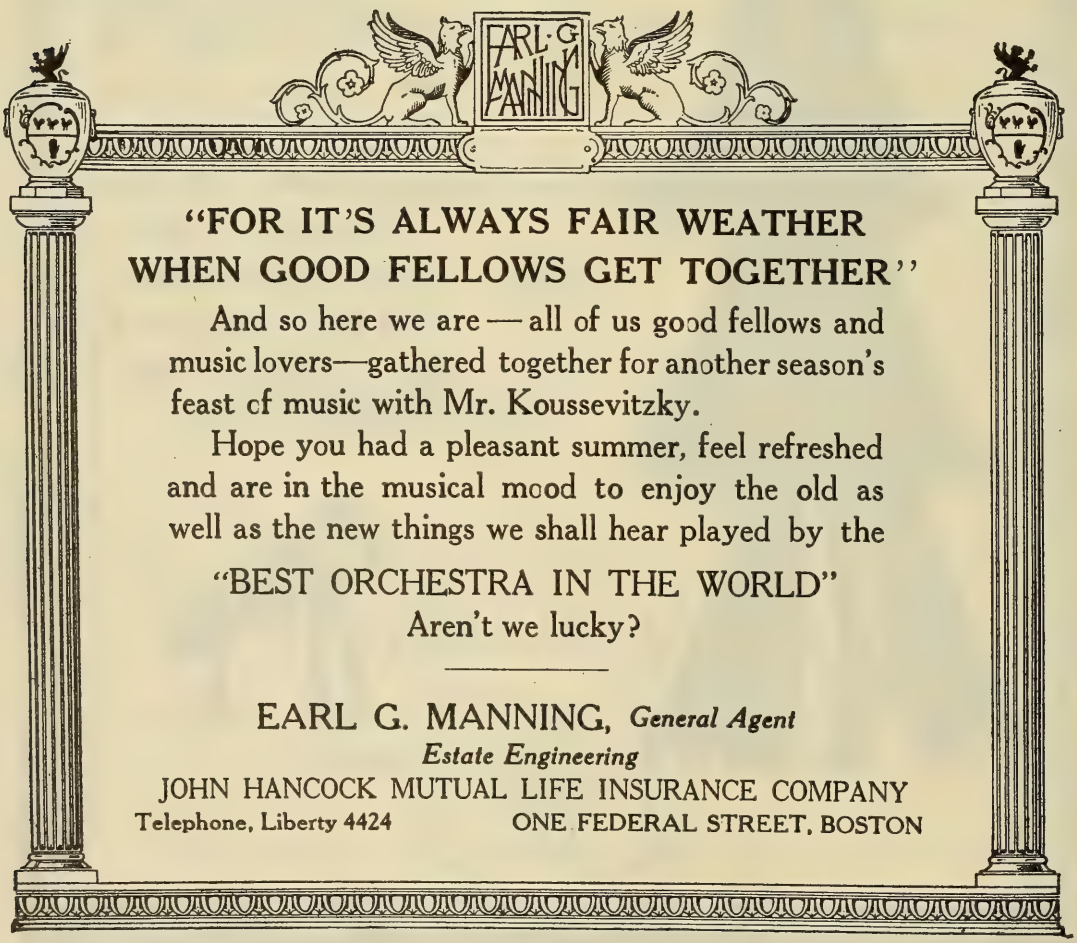
Jays

am just on the point of writing to him about 'Egmont,' to which I have written the music, and indeed purely out of love for his poems which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation? And now, no more, dear good B. I came back from a bacchanalian festival only at four o'clock this morning, at which, indeed, I was forced to laugh a great deal, with the result that I have to weep almost as much to-day. Noisy joy often drives me powerfully back into myself." This letter was dated February 10. On April 12 (1811) he wrote to Goethe:—

"Your Excellence:

"The pressing opportunity of a friend of mine, one of your great admirers (as I also am), who is leaving here" (Vienna) "in a great hurry, gives me only a moment to offer my thanks for the long time I have known you (for I know you from the days of my childhood)—that is very little for so much. Bettina Brentano has assured me that you would receive me in a kindly, yes, indeed, friendly spirit. But how could I think of such a reception, seeing that I am only in a position to approach you with the deepest reverence, with an inexpressibly deep feeling for your noble creations. You will shortly receive from Leipsic through Breitkopf and Härtel the music to 'Egmont,' this glorious 'Egmont,' with which I, with the same warmth with which I read it, was again through you impressed by it, and set it to music. I should much like to know your opinion of it; even blame will be profitable for me and for my art, and will be as willingly received as the greatest praise.

"Your Excellency's great admirer,
"Ludwig van Beethoven."



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Goethe answered this letter at Carlsbad on June 25, 1811:—

"Your friendly letter, highly esteemed sir, I received to my great pleasure through Herr von Oliva. I am most thankful to you for the opinions expressed therein, and I assure you that I can honestly reciprocate them, for I have never heard one of your great works performed by skilful artists and amateurs without wishing that I could for once admire you at the pianoforte, and take delight in your extraordinary talent. The good Bettina Brentano really deserves the sympathy you have shown her. She speaks of you with rapture and the liveliest affection, and counts the hours she spent with you as the happiest of her life. The 'Egmont' music I shall probably find when I return home, and I thank you in advance—for I have already heard it spoken of in high terms by several persons, and I think I shall be able to give it this winter at our theatre, accompanied by the music in question; by this means I hope to prepare great enjoyment both for myself and for your numerous admirers in our parts. What, however, I most wish, is to have properly understood Herr Oliva, who held out the hope that in the course of a journey you propose to take that you might visit Weimar. May it take place when the court and the whole music-loving public is here. You would certainly meet with a reception in keeping with your merits and sentiments. But no one would take greater interest in it than I myself. I wish you farewell, beg you to keep me in kind remembrance, and offer you hearty thanks for the pleasure which through you I have often received."

As we have seen, Goethe had much to say about his "Egmont" to Eckermann, but in the record of the conversations there is no allusion to Beethoven's music for the play.

In 1822, Beethoven, remembering his talk with Goethe at Teplitz, where he met him for the first time in 1812, said to Rochlitz: "I would have gone to death, yes ten times to death, for Goethe. Then,

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when I was in the height of my enthusiasm, I thought out my 'Egmont' music. Goethe—he lives and wants us all to live with him. It is for that reason that he can be composed. Nobody is so easily composed as he. But I do not like to compose songs." But the "Egmont" music had been composed and performed before the composer ever met the poet. Schindler said that Beethoven's recollection of past events was always vague.

The story of Beethoven's haughtiness and Goethe's obsequiousness in the presence of the imperial court has often been related, but the authenticity of the letter in which Beethoven told the adventure to Bettina has been disputed.

Bottina wrote Pückler-Muskau an account of Goethe and Beethoven together at Teplitz, and spoke of the composer playing to the poet and deeply moving him. Albert Schaefer states calmly that Beethoven played the "Egmont" music to Goethe at Vienna, and that the latter did not value it, had no suspicion of its worth,—a statement for which we find no authority. This is certain, that in 1812 Beethoven said to Härtel: "Goethe is too fond of the atmosphere of the court; fonder than becomes a poet. There is little room for sport over the absurdities of the virtuosi, when poets, who ought to be looked upon as the foremost teachers of the nation, can forget everything else in the enjoyment of court glitter." It is also certain that Goethe cared little for Beethoven's music, that he did not mention his name in his memoirs; but in a letter to Zelter he wrote in 1812: "I made the acquaintance of Beethoven at Teplitz. His talent astonished me prodigiously, but he is, unfortunately, a wholly un-

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tamed person. It is true that he is not utterly wrong when he finds the world detestable, but this will not make it more enjoyable for himself or for others. Yet he is to be excused and much pitied, for he has lost his hearing, which perhaps is of less injury to his art than to his social relations. Already laconic by nature, he will be doubly so by reason of this infirmity."

When Mendelssohn visited Weimar in 1830, he endeavored to make Goethe appreciate Beethoven's music. Mendelssohn played to him music by Bach, Haydn, Mozart, Weber. The poet enjoyed especially an overture by Bach. "How pompous and stately it is!" exclaimed Goethe: "I imagine a procession of noble persons in festal dress, going down the steps of a grand staircase!" But Mendelssohn recognized Goethe's antipathy towards Beethoven's music. He played to him the first movement of the Symphony in C minor. It made a singular impression on Goethe, who began by saying: "This music produces only astonishment; it does not move one at all; it is grandiose." He muttered some words, and after a long silence said: "It is very great and indeed astonishing; one is tempted to say that the house is about to crumble into pieces; but what would happen if all men together should set themselves to playing it?"

Goethe, who likened music to architecture, drew a singular parallel between Napoleon Bonaparte and Hummel. "Napoleon treats the world as Hummel his pianoforte. In each instance the manner of treatment seems impossible; we understand the one as little as the other, and yet no one can deny the effects. The grandeur of Napoleon consists in being the same at any hour. . . . He was al-

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* * *

On June 6, 1810, Beethoven wrote from Vienna to the publishers Breitkopf and Härtel in Leipsic: "I now give you in addition the music to Goethe's 'Egmont,' which consists of 10 numbers: overture, entr'actes, etc., and I want for it the sum of *fourteen hundred gulden in silver* money, or convention scale, same standard as with the oratorio, etc., the 250 fl.:—I cannot accept anything else without being a loser, I have kept back *on your account,* although you do not deserve it from me, for your conduct is often so unexpected that one must have as good an opinion of you as I have, to continue to transact business with you—I myself would like in a certain way to continue business relationship with you—but I cannot afford to lose."*

From Baden, Beethoven wrote in August, 1810, to the publishers that a concerto was to be dedicated to the Archduke Rudolph. "'Egmont' also to *him;* as soon as you have received the score you will at once see what use to make of it and how to draw the attention of the public to it—I wrote it simply out of love for the poet, and in order to show this, I took nothing for it from the theatre managers, which you even accepted; and as a reward, as always

*The translations of Beethoven's letters in this article are by J. S. Shedlock.

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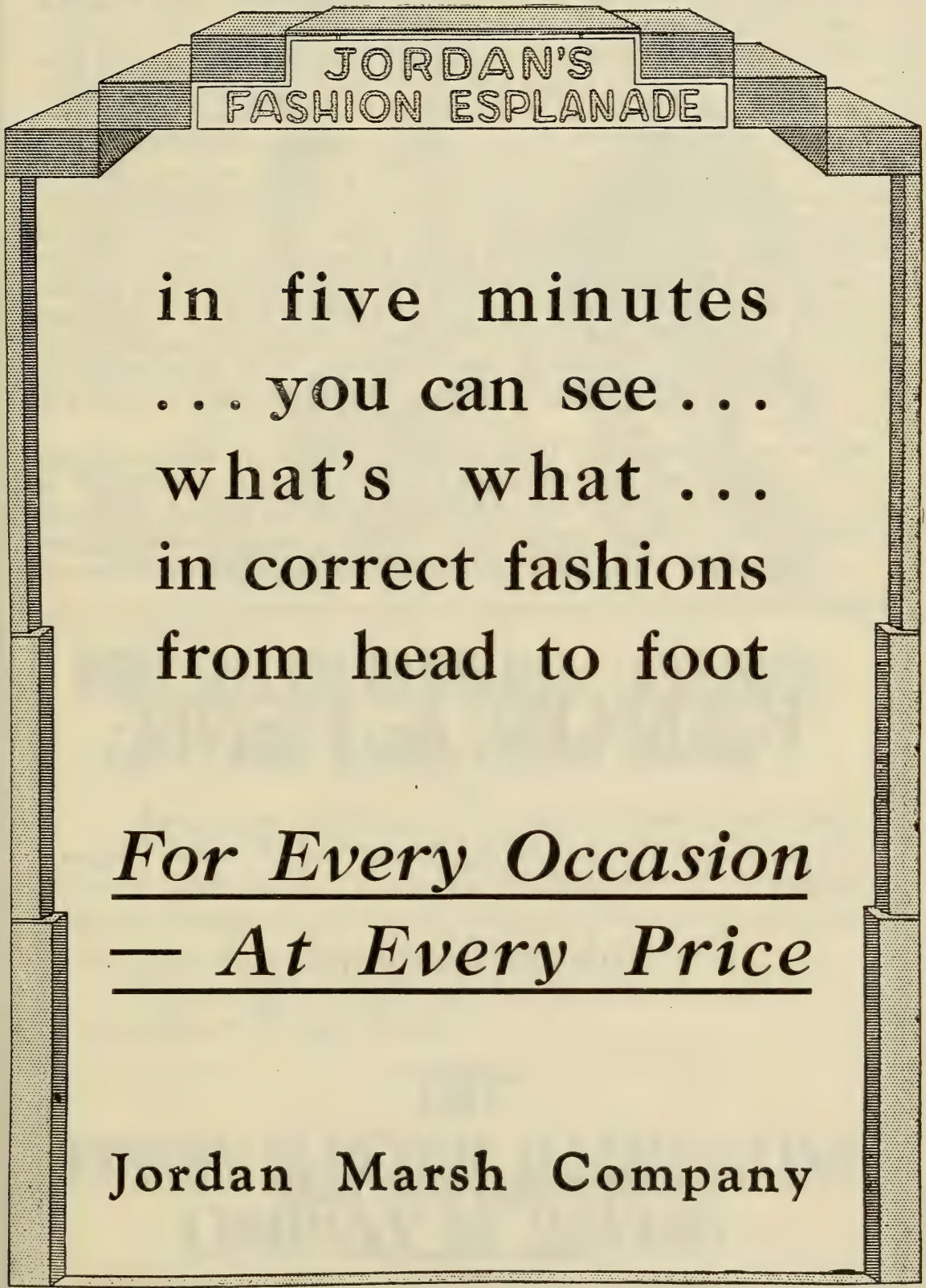
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A little later he wrote to the same publishers: "If *Sieges Simphonie* is not written over the last number in 'Egmont,' see that it is put there. Hurry on with it, and please let me know when you have quite done with the *original* score, because I will then ask you to send it from Leipsic to Goethe to whom I have already written about its coming. I hope you will have no objection to this, since you are probably as great an admirer of him as I myself am. I would have sent him a copy from here (Vienna), but as I have no trained copyist on whom I can quite rely, and only the torture of looking over the copy is certain, I thought it the better course, and a saving of time for me."

Again, on January 28, 1812, Beethoven wrote to Breitkopf and Härtel: "I also beg you, although I ought properly to inflict it on you as a punishment for the many faulty editions, false titles, negligences, etc., and other human weaknesses, to attend to this matter. . . . And then send the letter to Goethe together with the 'Egmont'

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score, but not in your usual style, with perhaps here and there a number missing, etc.; not so, but everything in perfect order. I have given my word, and hold to it all the more if I can compel another person such as you to the carrying out of it—ha, ha, ha. It is your fault that I can use this language to a sinner like you, who, if I wished, would have to wander about in a penitential garment made of hair for all the wicked things that he has done to my works." The letter to Goethe (1812) mentioned above, to be sent with the score, has not yet been found. It seems that the score had not been sent as promised in the letter to Goethe written in 1811.

In the spring of 1814 Beethoven wrote to Friedrich Treitschke: "If an opportunity occur, you might give 'Egmont' at the Wieden Theatre. The arrival of the Spaniards, which is only indicated in the play, not made evident, at the opening of that *big barn,* the Wieden Theatre, can be made useful, also many other things as a *spectacle for the public.* The music, too, would not be quite lost for that purpose; I would indeed, if *new* stuff were required, write it." Treitschke (1776–1842) was a dramatic writer, *régisseur* and entomologist; a great friend and admirer of Beethoven, who wished him to furnish a libretto for a new opera after "Fidelio."

Music to "Egmont"

Incidental Music: By Johann Friedrich Reichardt. Composed in 1791; performed at the Royal National Theatre, Berlin, February 25, 1801. Not published.

By Beethoven. Hofburg Theatre, Vienna, May 24, 1810.

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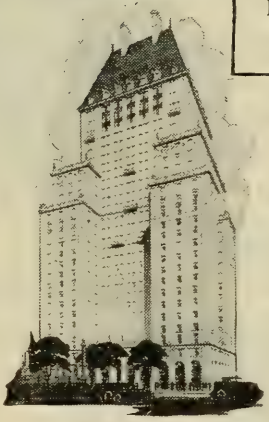
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Operas: "Egmont," Opera in three acts. Book based on Goethe's text by Fritz Feller (pseudonym for Gustav Garski); music by F. W. Adalbert Ueberlée. Composed at Berlin in 1868. Not performed, because "a German should not write an opera on a text by Goethe"; also because Beethoven had composed his "Egmont," music.

"Egmondo," libretto by Faraglia; music by G. del Orefice. Produced at the San Carlo, Naples, May 14, 1878. Mmes. Melia, de Giuli; Messrs. Medica, Silvestri, Marini.

"Egmont," opera by Albert Wolff and Albert Millaud; music by Gaston Salvayre. Composed in 1883–84. Produced at the Opéra Comique, Paris, on December 6, 1886. Margaret of Parma has an important part. Claire, Adèle Isaac; Marguerite de Parme, Mlle. Deschamps; Egmont, Talezac; Brackembourg, Taskin; Le duc d'Albe, Fournets; Ferdinand d'Albe, Soulacroix. There were ten performances in 1886.

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Prelude and Fugue . . . . . Riccardo Pick-Mangiagalli

(Born at Strakonitz, Bohemia, on July 10, 1882, of a Czech father and an Italian mother; living at Milan)

Riccardo Pick-Mangiagalli was a pupil of the Milan Conservatory, where he took lessons in composition under Vincenzo Ferroni and piano lessons of Vincenzo Appiani. He received his diploma in 1903. He gave concerts in Germany and Austria. German publishers were the first to pay attention to him, but the greater part of his music is published by Ricordi.

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1913—it was performed for fourteen successive nights); "Il Carillon Magico" (La Scala, Milan, fall of 1918; also performed at Rome, Florence, Palermo, Varese, Bergamo); "Sumitra" (1917); "Basi e Bote," a lyric comedy in Venetian dialect, text by Arrigo Boito (Argentina Theatre, Rome, March 3, 1927—Mariano Stabile, Arlecchino; Sassone Sost, Colombina; Alessio de Paolis, Florinda; Autori as Pantaleone).

SYMPHONIC WORKS: "Notturno e Rondo, Fantastico," for orchestra; Symphonic Poem, "Sortilegi" (1918) for pianoforte and orchestra; Ballata Sinfonica, for full orchestra; Two Preludes, for orchestra.

CHAMBER MUSIC: String Quartet in G minor, Op. 18; a violin sonata, E minor, Op. 8; piano pieces; songs.

The Notturno and Rondo Fantastico were performed at Symphony Hall, Boston, on January 7, 1921, by La Scala Orchestra, conducted by Arturo Toscanini.

"THE SEA" (THREE ORCHESTRAL SKETCHES): I, FROM DAWN TILL NOON ON THE OCEAN; II, FROLICS OF WAVES, III, DIALOGUE OF WIND AND SEA . . . . . ACHILLE CLAUDE DEBUSSY

(Born at Saint-Germain (Seine and Oise), France, August 22, 1862; died at Paris, March 26, 1918)

These orchestral pieces ("La Mer: De l'aube à midi sur la mer; II, Jeux de Vagues; III, Dialogue du vent et de la mer—trois

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esquisses symphoniques") were performed for the first time at a Lamoureux concert in Paris, October 15, 1905. The concert, the first of the season of 1905–06, was also the twenty-fifth anniversary of the establishment of the Concerts Lamoureux. Camille Chevillard conducted.

Debussy wrote in August, 1903, from Bichain to his publisher Jacques Durand that he was at work on "La Mer." "If God will be good to me, the work will be in a very advanced state on my return [to Paris]." He wrote later that the sketches would have these titles; "Mer belle aux Iles Sanguinaires"; "Jeux de Vagues"; "Le vent fait danser la mer"; and in September he said the work was intended for Chevillard. In September, 1904, he wrote from Dieppe, "I wanted to finish 'La Mer' here, but I must still work on the orchestration, which is as tumultuous and varied as the——sea (with all my excuses to the latter)." In January, 1905, he was not sure that the title, "De l'aube à midi sur la mer" would do: "So many contradictory things are dancing in my head, and this last attack of grippe has added its particular dance." He also wrote that he had remade the end of "Jeu de Vagues." He was disturbed because Chevillard spoke of the difficulties in the music, but if he gave the score to Colonne there might be a row. In July and September, 1905, he complained of "very curious corrections" made by some one

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in the proofs; and the idea of a performance at Chevillard's first concert seemed to him as bad as a performance at the last one of the season: "I am not so proud as to believe that 'La Mer' can be a check to Wagner and Mlle. Litvinne together." At rehearsal it was found that the proofs had been badly read.

The Sketches, dedicated to Jacques Durand, were published at Paris in 1905. Debussy made an arrangement for two pianos; André Caplet made one in 1908 for three pianos.

The first performance in the United States was in Boston at a concert of the Boston Symphony Orchestra on March 2, 1907. "La Mer" was performed again that season by request on April 20, 1907. There were later performances on March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928.

"From Dawn till Noon on the Ocean" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, tam-tam, two harps, and strings.

"Frolics of Waves" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, cymbals, triangle, a Glockenspiel (or celesta), two harps, and strings.

"Dialogue of Wind and Sea" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double-bassoon,



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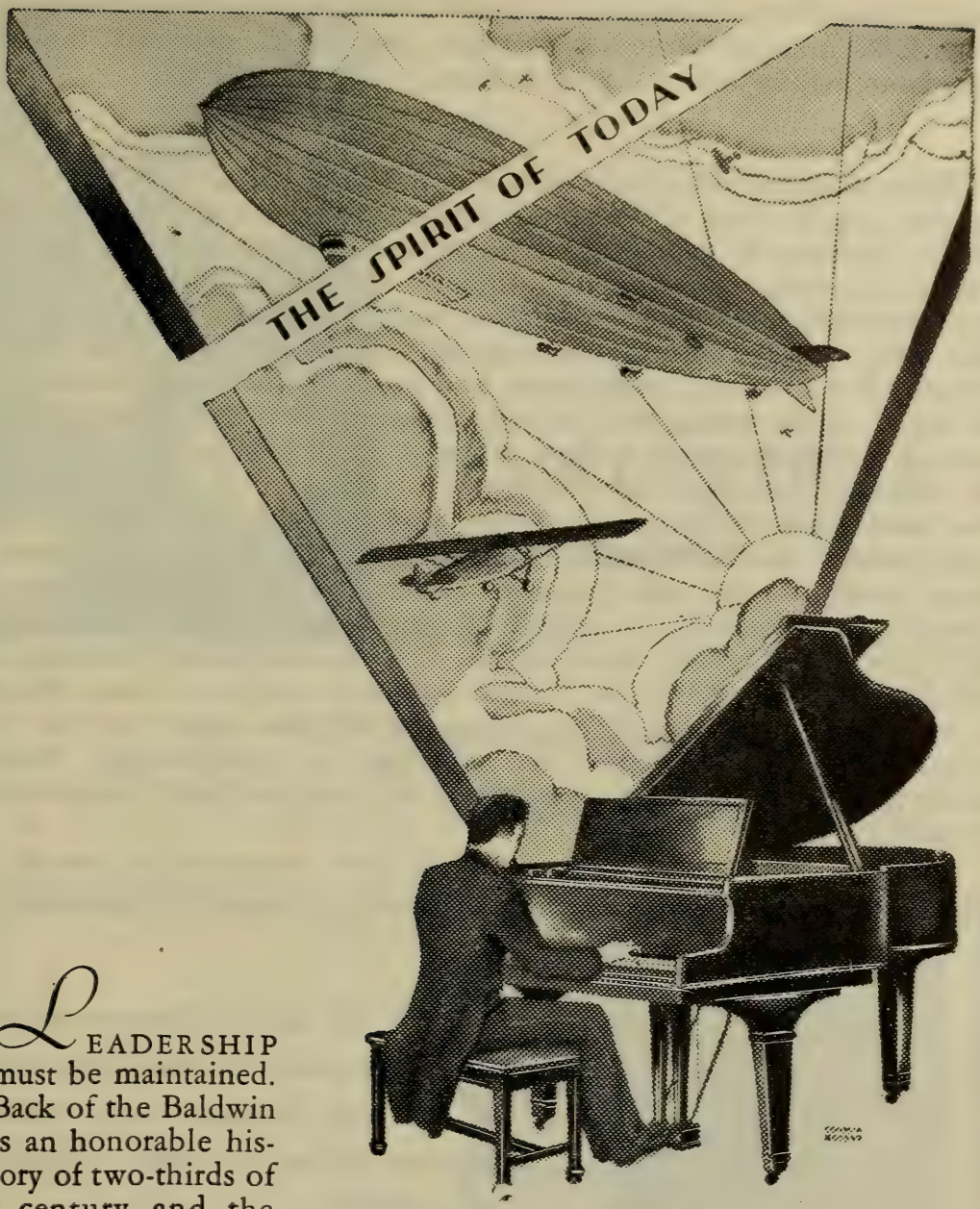
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* * *

These sketches are impressionistic. The titles give the cue to the hearer. As M. Jean d'Udine said of these very compositions: "When art is concerned, grammatical analyses belong to the kingdom of technical study; they have a didactic character and interest only professionals. The public demands logical analyses from the critics. But how can anyone analyze logically creations that come from a dream, if not from a nightmare, and seem the fairy materialization of vague, acute sensations, which, experienced in feverish half-sleep, cannot be disentangled? By a miracle, as strange as it is seductive, M. Debussy possesses the dangerous privilege of being able to seize the most fantastical sports of light and of fluid whirlwinds. He is cater-cousin to the sorcerer, the prestidigitator; his art rests almost wholly on the association of musical ideas whose relations are clearly perceived only in a state of semiconsciousness, with the condition of not thinking about them. It is an exclusively sensual art, wholly like that of Berlioz, situated almost outside of time, floating in space with the disturbing absence of rhythm shown by the careless, intoxicated butterfly, an art that is astonishingly French, pictorial and literary to that degree of disembodiment where sound is only a cabalistic sign."

Whether one disputes or agrees to this characterization of De-

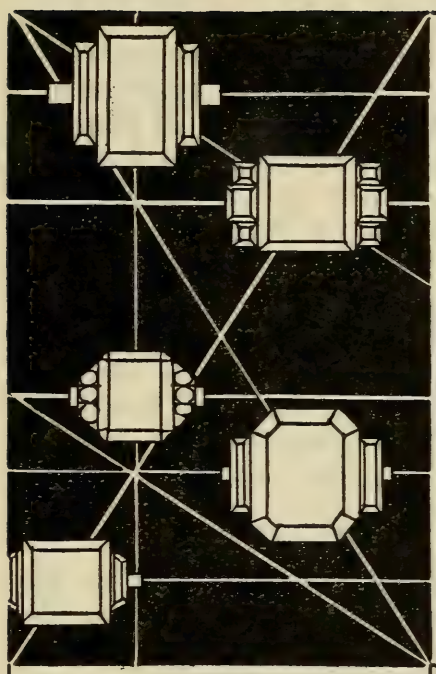


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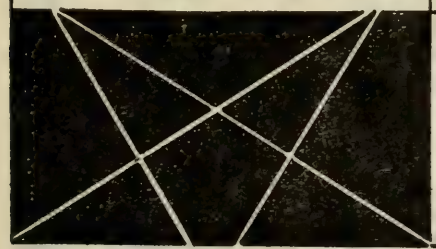
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bussy's art—the comparison of it with the art of Berlioz is at least surprising if not inexplicable—M. d'Udine's statement that these sketches do not submit to analysis is unanswerable. To speak of fixed tonalities would be absurd, for there is incessant modulation. To describe Debussy's thematic material without the aid of illustrations in notation would be futile. To speak of form and development would be to offer a stumbling-block to those who can see nothing in the saying of Plotinus, as translated by Thomas Taylor: "But the simple beauty of color arises, when light, which is something incorporeal, in reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

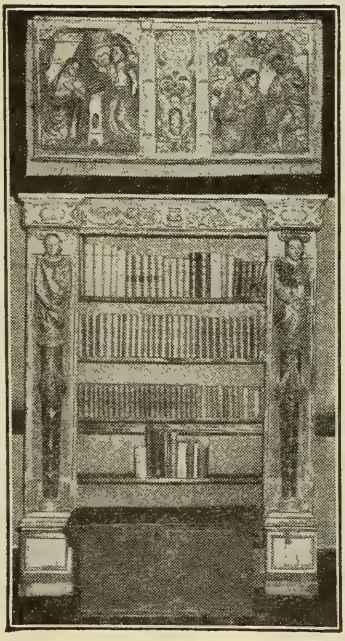
* * *

"Debussy has not wished to confide himself indefinitely to the rambling of his senses: he became jealous of his instinct. In 'La Mer' one will discover an effort to substitute for sensuous spontaneity of developments, the management of the mind."—Jacques Rivière.

* * *

Debussy was greatly pleased when "La Mer" was performed in Paris at a Franco-Italian concert conducted by Molinari in 1917:

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Debussy and the Sea

Debussy loved and respected the ocean. In 1905 he wrote from Eastbourne: "The sea rolls with a wholly British correctness. There is a lawn combed and brushed on which little bits of important and imperialistic English frolic. But what a place to work! No noise, no pianos, except the delicious mechanical pianos, no musicians talking about painting, no painters discussing music. In short, a pretty place to cultivate egoism."

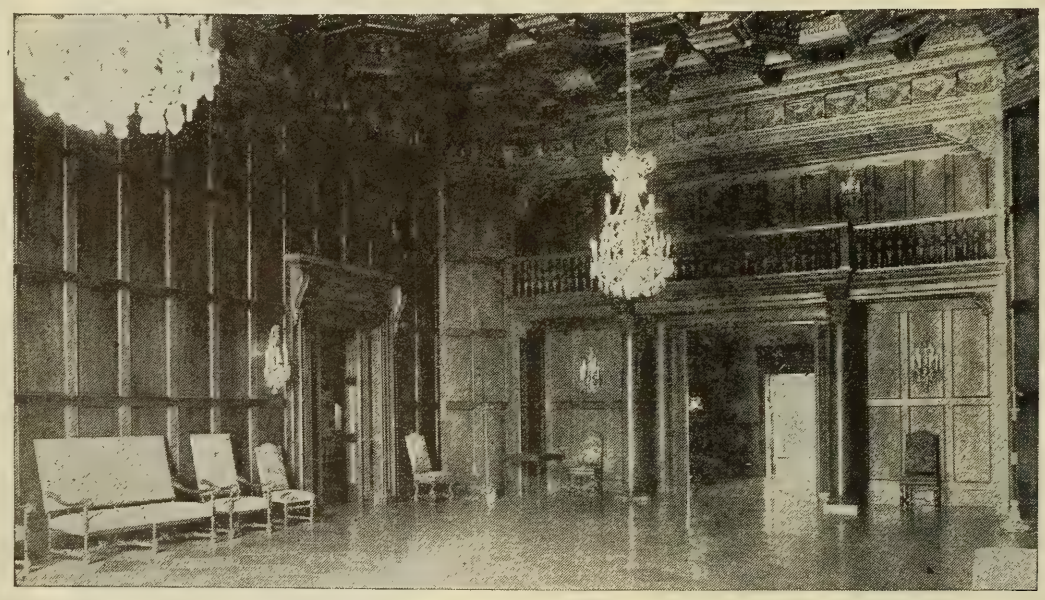
At Le Puy near Dieppe, August, 1906: "here I am again with my old friend the sea, always innumerable and beautiful. It is truly the one thing in nature that puts you in your place; only one does not sufficiently respect the sea. To wet in it bodies deformed by the daily life should not be allowed; truly these arms and legs which move in ridiculous rhythms—it is enough to make the fish weep. There should be only Sirens in the sea, and could you wish that these estimable persons would be willing to return to waters so badly frequented?"

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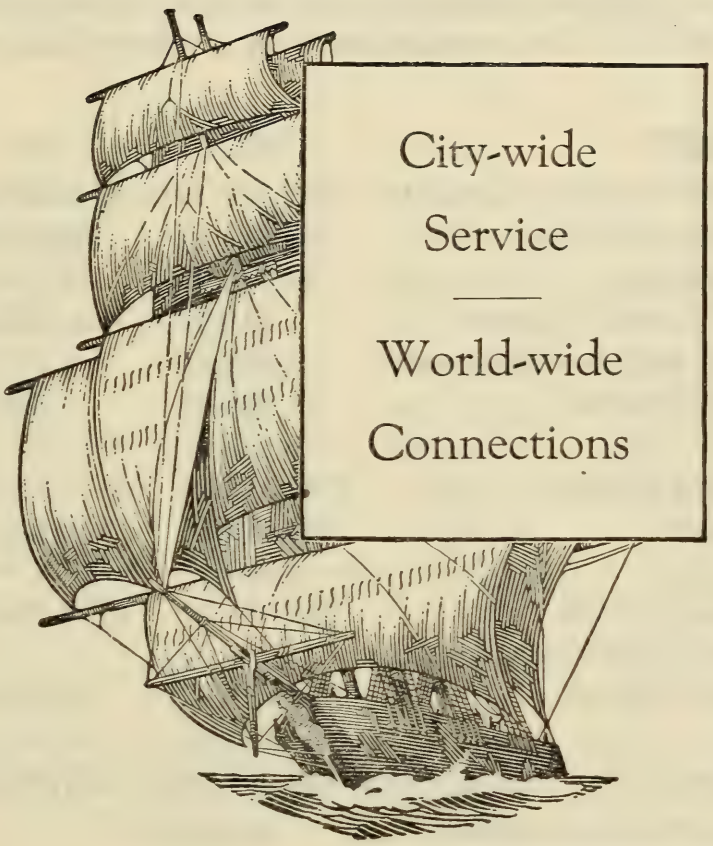
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Interest on Bank Balances .	3,866.47	4,352.73	3,87
Sundry Receipts	495.68	329.33	86
Operating Income	$704,152.60	$677,960.76	$634,36
Payments	762,183.73	780,957.46	796,37
Operating Deficit	$58,031.13	$102,996.70	$162,00
Income Endowment Fund and Interest	13,734.15	15,928.47	16,51
Net Loss	$44,296.98	$87,068.23	$145,49

*Includes Beethoven Festival $26,342.50
xIncludes returns from Broadcasting
1927 $32,000.00
1928 $31,000.00
neither of which was available for 1929.

Your previous subscriptions have been very much appreciated more general response. We request this year towards deficits $100, carried over from last year.

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ıd 1929 at the close of business July 31st. Our estimate for the criptions to cover this amount. The actual deficit amounted to ving an actual deficit for the year of $44,012.01.

YMENTS	1927	1928	1929
enses of Concerts, Rents, ravelling Expenses, Solo-ts, etc.	$175,361.69	$164,613.39	$159,434.96
phony Hall Maintenance	110,245.02	109,233.95	107,109.69
grammes	41,442.49	40,112.14	40,955.03
nestra Salaries	387,703.77	420,887.33	442,982.55
er Salaries	29,351.00	29,991.00	29,648.00
rance	1,760.04	1,718.45	1,681.12
ic	5,702.67	4,159.79	4,624.16
dry Expense	10,617.05	10,241.41	9,940.22
	$762,183.73	$780,957.46	$796,375.73

y essential. We hope they will be continued, and we ask for a omprises the deficit for the ensuing year, plus the $45,000 deficit

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Pourville, August, 1915: "Trees are good friends, better than the ocean, which is in motion, wishing to trespass on the land, bite the rocks, with the anger of a little girl—singular for a person of its importance. One would understand it if it sent the vessels about their business as disturbing vermin."

SYMPHONY NO. 5, C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumovsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, De-

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cember 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!";* instead of investigating the statement

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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Jan. 1929. **OLIVE MACY APPLETON.**

To **MISS ELMA IGELMAN** who is first of all my friend and then the best and finest voice teacher and truest musician I have ever known or expect to know.

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that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder the words of the great Hector Berlioz:

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, *'Nocturna versate manu, versate diurna,'* read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come

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directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams

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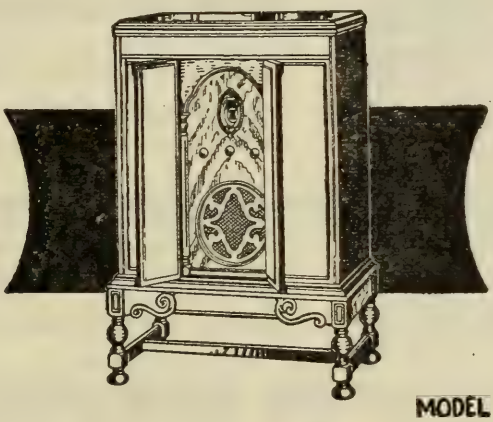
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of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

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*Indifference of Berlioz to exact terminology is not infrequently shown in his essays.—Ed.



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created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

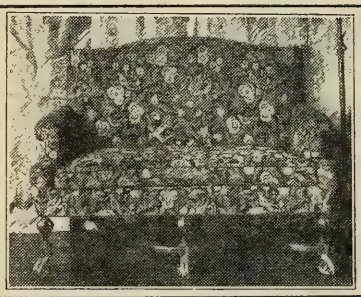
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by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were the means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know

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how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

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This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Leningrad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

The fifth symphony was the opening number of the first concert of the Philharmonic Society of New York, December 7, 1842. U. L. Hill conducted the symphony.

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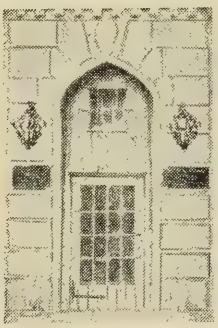
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BERLIOZ, CRITIC

(From Ernest Newman's Preface to Berlioz's "Evenings in the Orchestra," translated from the French by Charles E. Roche; published in 1929 by Alfred A. Knopf)

Berlioz was the greatest musical journalist who has ever lived; the musical critics of each country ought to dine together once a year and drink to the memory of this incomparably brilliant member of their craft. And the toast should be drunk in reverent silence, for it is impossible to remember Berlioz's successes as a journalist without a sympathetic remembrance also of his sufferings. We who follow his unhappy profession cannot hope to emulate his brilliance; but in his sufferings we have our humble part. In every editorial office the quaint impression still prevails that musical criticism means scribbling about fiddlers and tenors and coloratura sopranos and other members of the vast musical ignorentsia, and giving a bored public an account of performances of new works the majority of which should have been strangled at their birth. And if it is hard for the ordinary musicologist who would fain be striving to throw a new light on Palestrina or to solve the problem of the Spanish-Mozarabic neumes to have to waste his time telling a rightly indifferent world how some musical journeyman or other played or sang last night—a no more rational subject for public mention than how the driver of the No. 11 bus piloted his vehicle through Ludgate Circus yesterday, or how a dentist in a back street stopped Miss Jones's tooth, both operations really calling for more natural intelligence and adaptable skill than singing



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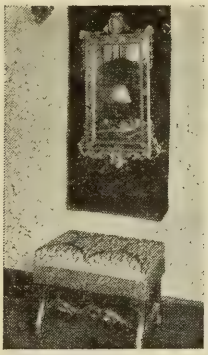
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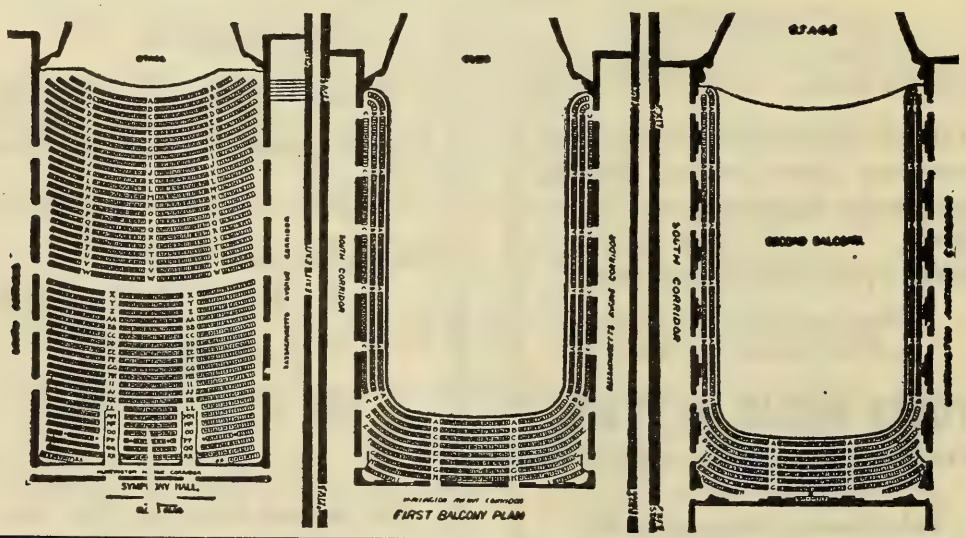
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Second Programme

FRIDAY AFTERNOON, OCTOBER 18, at 2.30 o'clock
SATURDAY EVENING, OCTOBER 19, at 8.15 o'clock

Handel . . Concerto Grosso for String Orchestra, Op. 6, No. 10
Overture; Allegro; Air; Lento; Allegro moderato.

Gregoire Krein . . . "Chant du David," Symphonic Poem

Stravinsky . Suite from "L'Oiseau de Feu" ("The Fire-Bird")
A Danced Legend

I. Introduction; Katschei's Enchanted Garden and Dance of the Fire-Bird.
II. Supplication of the Fire-bird.
III. The Princesses play with the Golden Apples.
IV. Dance of the Princess.
V. Infernal Dance of all the Subjects of Katschei.

Sibelius . . . . Symphony No. 2, in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

There will be an intermission before the symphony

A lecture on this programme will be given on Thursday, October 17, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

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SCHUBERT.....Symphony, B Minor, No. 8 (Unfinished)

(a) Allegro Moderato

(b) Andante con moto

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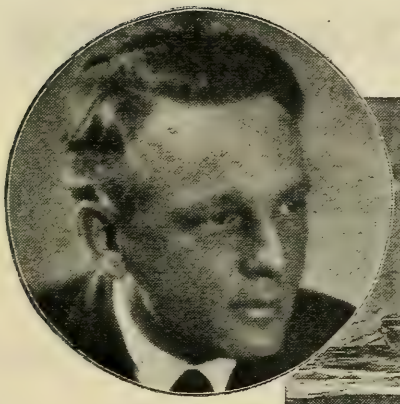
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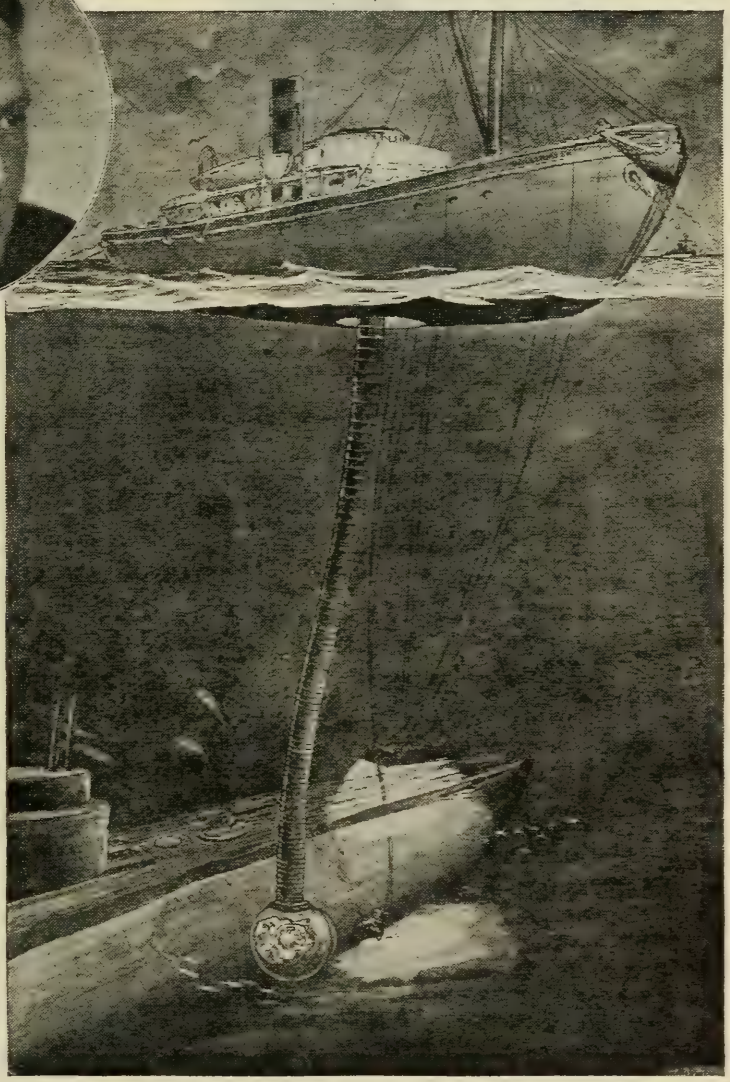
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Dr. SERGE KOUSSEVITZKY, Conductor

FORTY-NINTH SEASON, 1929–1930

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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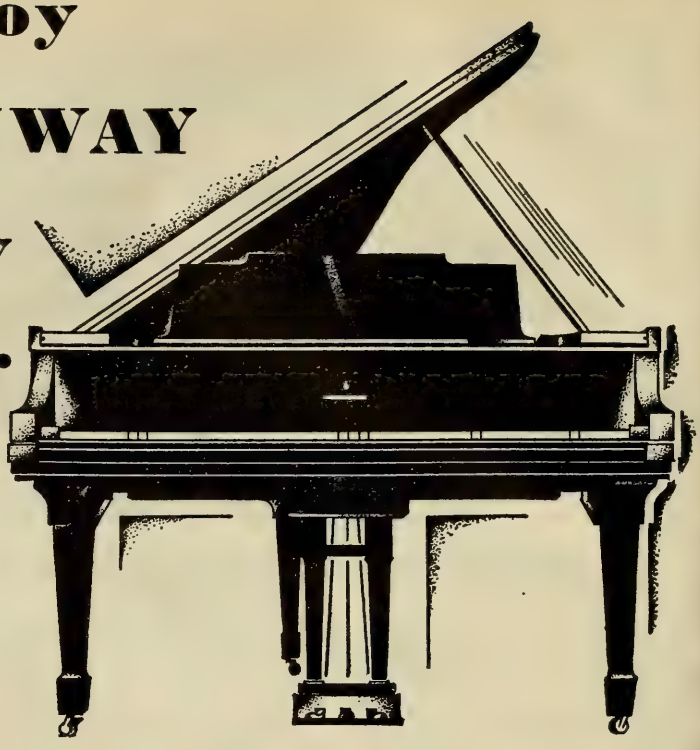
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Hansen, E.
Pinfield, C.
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Fedorovsky, P.
Leveen, P.
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Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
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Horns.

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Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
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Handel . . Concerto Grosso for String Orchestra, Op. 6, No. 10
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There will be an intermission before the symphony

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Concerto Grosso No. 10, in D minor . . George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The

*This was the little house, No. 25 Lower Brook Street (now Brook Street), in which Handel lived from 1725 until his death. Here he composed the "Messiah," "Saul," and other oratorios. "After his death his valet rented the house and made the most of Handel's long residence to secure lodgers." "Sydney Smith lived in this house in 1835" (George H. Cunningham's "London." Handel lived for three years in Old Burlington House, erected by the third Earl of Burlington, amateur architect and friend of Pope.) In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.

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2. Allegretto Scherzando
3. Andante
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   "Sleep softly under the trees."
4. Allegro giocoso
5. Andante
   "Ripples the brook,
   "Gleams the shifting sky."
6. Moderato: like a Processional
7. Epilogue: On Remembering a Child's Tune.

His program also includes works by Padre Antonio Soler (1729-1783), Purcell, John Bull, Schumann and Chopin.

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concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form concerto grosso, which

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consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo*) and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was impressed by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in book of parts: Violino primo concerto, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

* * *

I. Ouverture. D minor, 4-4: Allegro, D minor, 6-8. The over-

*The Germans in the *concertino* sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.



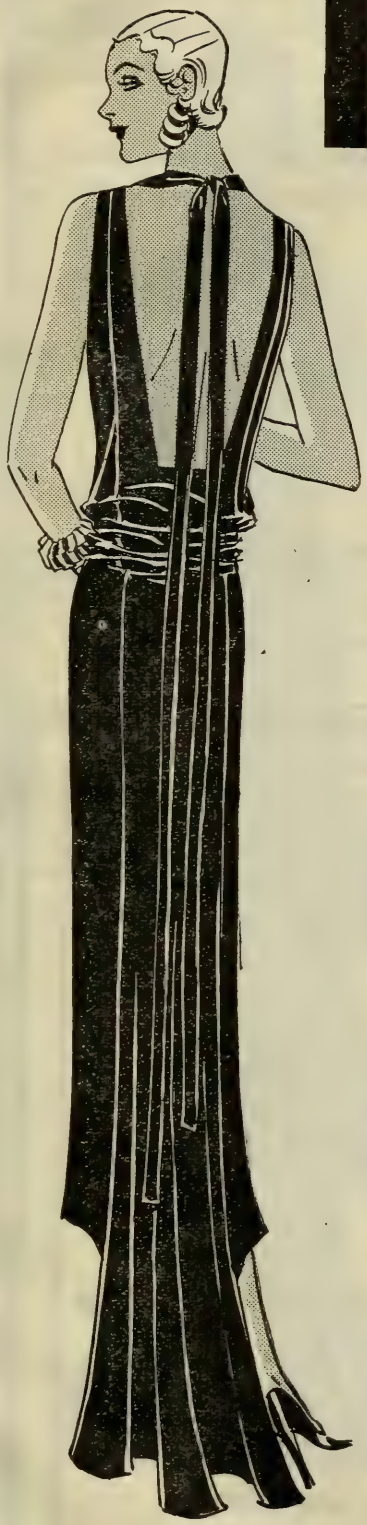
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ture is after the French pattern, in two sections. The Allegro is in the form of a three-voiced fugue. In its course, there is four-voiced work, but in reality only three voices are in counterpoint.

II. Air. Lento, D minor, 3-2. Alternate passages are played by the concertino alone, and by it and the concerto ripieno together.

III. Allegro, D minor, 4-4. A rhythmically strongly marked theme is developed contrapuntally in four-part writing.

IV. Allegro, D minor, 3-4. In this the longest movement of the work the first and second violins of the concertino really play concertanti.

V. Allegro moderato, D major, 4-4. For concertino and ripieno together.

Dr. Max Seiffert,* of Berlin, edited this concerto in the following manner, stating in his preface that the real soloist is the "Concertino."

I. Overture, Grave, 4-4. Violini I., II., concertini. Violino I.

*Max Seiffert, born at Beeskow on February 3, 1868, studied philology and music at Berlin, which he made his home. A voluminous contributor to musical periodicals, he has edited words of Sweelinck, Scheidt, Tunder, J. G. Walter, Zachau, Pachelbel, Leopold Mozart, besides revising works of Bach and Handel. From 1904 to 1914 he was the editor of the "Sammelbände der Int. Musik-Gesellschaft."

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ripieno. Violino II. ripieno. Viola. Tutti violoncelli e basso. Cembalo I. principale. Cembalo II. ripieno.

II. Allegro, 6-8. Tutti violini, viola, violoncelli e basso. Cembalo I. principale. Cembalo II. ripieno.

III. Air, Lentement, 3-2. Concertino: Violin I. and II., with violoncello. Concerto grosso; violins, viola, violoncello e basso. Cembalo I. principale. Cembalo II. ripieno.

IV. Allegro, 4-4. Disposition of instruments as in Overture.
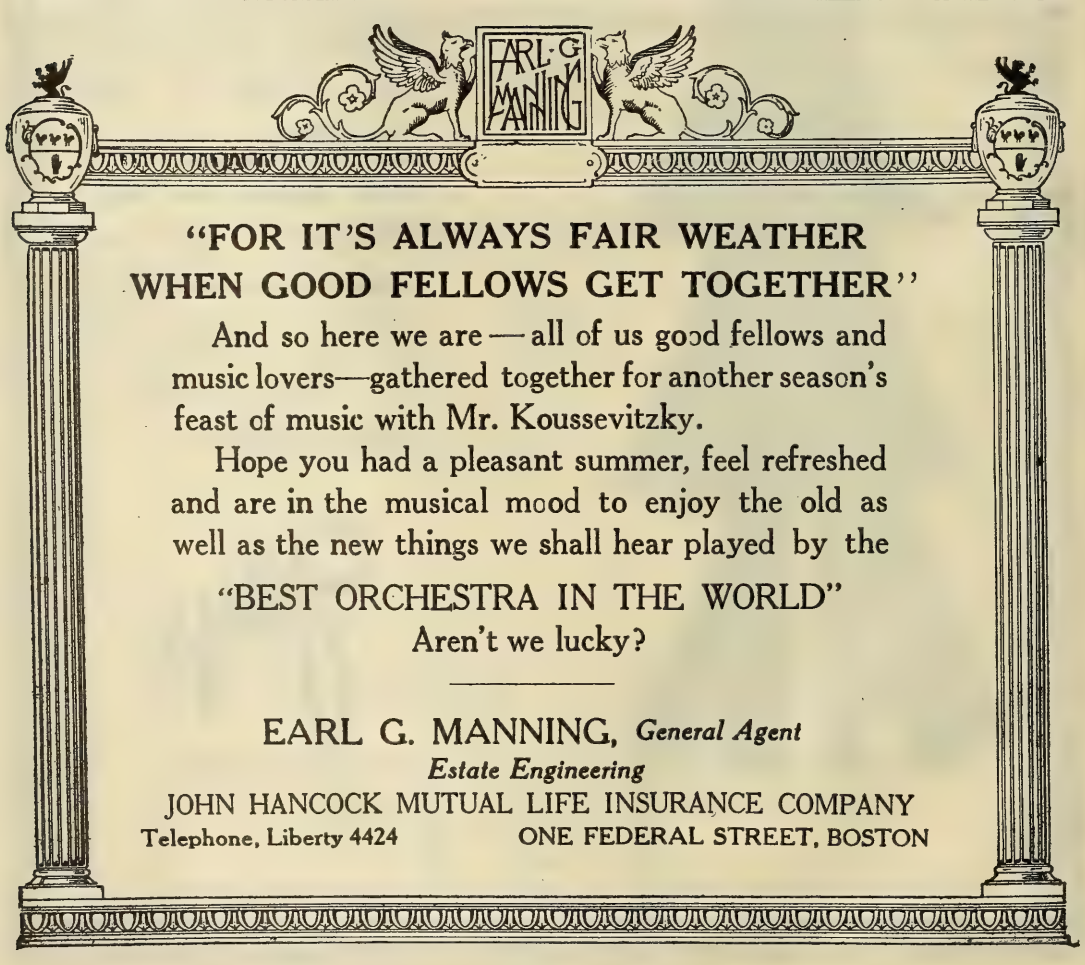
V. Allegro, 3-4. Disposition of instruments as in Movement III.

VI. Allegro moderato, D major, 4-4. Disposition of instruments as in Overture.

The arrangement is dedicated to Prof. C. R. Hennig.

* * *

It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appeared in a treatise by Scipio Bargaglia (Venice, 1587); that Giuseppe Torelli, who died in 1708, was the first to suggest a larger number of instruments in a concerto, and to give the name *concerto grosso* to this species of composition. But Michelletti, seventeen years before, had published his



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"Sinfonie et concerti a quatro," and in 1698 his "Concerti musicali," while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. It was Torelli who, determining the form of the grand solo for violin, opened the way to Archangelo Corelli, the father of modern violinists, composers, or virtuosos.

* * *

Romain Rolland insisted that the instrumental music of Handel has the nature of a constant improvisation, music to be served piping hot to an audience, and should preserve this character in performance. "When you have studied with minute care each detail, obtained from your orchestra an irreproachable precision, tonal purity, and finish, you will have done nothing unless you have made the face of the improvising genius rise from the work."

* * *

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta



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marina,* the viola da gamba, the violoncello, the double-bass; the lute, the theorbo†; and the harp, trumpets, horns, trombones, the

*There is still some doubt as to the precise character of this instrument. It is supposed by some that the name was applied to the viola d'amore. Others say it was a stringed instrument similar in tone to the viola d'amore and also called "violetta piccola"; but there are again some who insist that the violetta piccola was the soprano or *dessus* of the viola da gamba family with a compass from A on the first space of the bass staff to the A on the second space of the treble. (See Mahillon's "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," second edition, vol. i., p. 317; Ghent, 1893.) The air given to the violetta marina by Handel in "Orlando" (composed in 1732) is for an instrument of four strings, and it is sustained only by "violoncelli pizzicati." Schoelcher gives a rambling disquisition of the instrument—what it might have been and what it probably was not,—and quotes an advertisement of a concert in the *Daily Journal* of London, 1732: "Signor Castrucci, will play a concerto of his own, on a beautiful new instrument called the *viola marina.*" This Pietro Castrucci, a pupil of Corelli, was born at Rome in 1689; he died at London in 1769. In 1715 he went to London to be concert-master of Handel's opera orchestra. Riemann says that Castrucci not only introduced but invented the instrument. Castrucci was the original, they say, of Hogarth's "The Enraged Musician." Sala says in his "William Hogarth": "'The Enraged Musician' is stated to be a portrait of Handel. There is nothing to prove the assertion. His countenance does not at all resemble that of the immortal composer of the 'Messiah.'" Castrucci gave a concert in 1732, and he announced "particularly a solo, in which he engages himself to execute twenty-four notes with one blow." He died poor and forgotten.

† The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes. It was invented at Rome by Bardella, and for some years it was not known outside of Italy. It finally passed into Germany, then into France. Praetorius described it as called by the Romans a chittarone, a bass lute with twelve or sixteen strings. "The Romans at first put six pairs of strings to it, then the Paduans added two pairs, and there were still further additions. Padua, however, has the reputation for making the theorbos." The instrument has been described as having two necks, to the longer of which the bass strings were attached. "The strings were usually single in the theorbo and, when double or tuned in octaves or unison with the bass or treble notes, the instrument was called the archlute, or chittarone." Sir John Hawkins says ingeniously that a Neapolitan invented the theorbo and called it "tiorba," from its resemblance to an instrument used for pounding perfumes. There is another story that the inventor, Tiorba, an Italian, gave

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old cornet or zinke; three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

INTERLUDE FROM "INTERMEZZO: BÜRGERLICHE KOMÖDIE MIT SIMFONISCHEN ZWISCHENSPIELEN" (DOMESTIC COMEDY WITH SYMPHONIC INTERLUDES) . . . . . RICHARD STRAUSS

(Born at Munich on June 11, 1864; now living at Vienna)

"Intermezzo" was produced at the Dresden Opera House on November 4, 1924. Strauss first entrusted the writing of the libretto to Hofmannsthal, later to Hermann Bahr, the dramatist, known in the United States by his play, "The Concert"; but neither pleased him. Then he wrote the libretto himself, with help from Max Reinhardt.

Dr. Rudolf Felber of Vienna wrote the preliminary history of this opera and told the story of the action:

the instrument its name. Johannes Kaspsberger, who died about 1630, was a skilled player of the theorbo, and he wrote much music in tablature for it. There is a part for the instrument in a set of Corelli's sonatas. Henri Grénerin wrote a "Livre de Théorbe," a theorbo school, and dedicated it to Lully.

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"When the curtain rises we see Court Conductor Robert Storch occupied with the final preparatons for a journey, while as a parting gift his wife hurls some sweet remarks at him, such as that he is not her equal in family; that he is only a plebeian, and that—the very acme of contempt—he is only a music-maker. Finally, after strict injunctions for the journey, he is graciously dismissed with his bottle of milk and his medicine chest. Upon easing her mind to her maid by accusing her husband of diverse failings, she ends by saying

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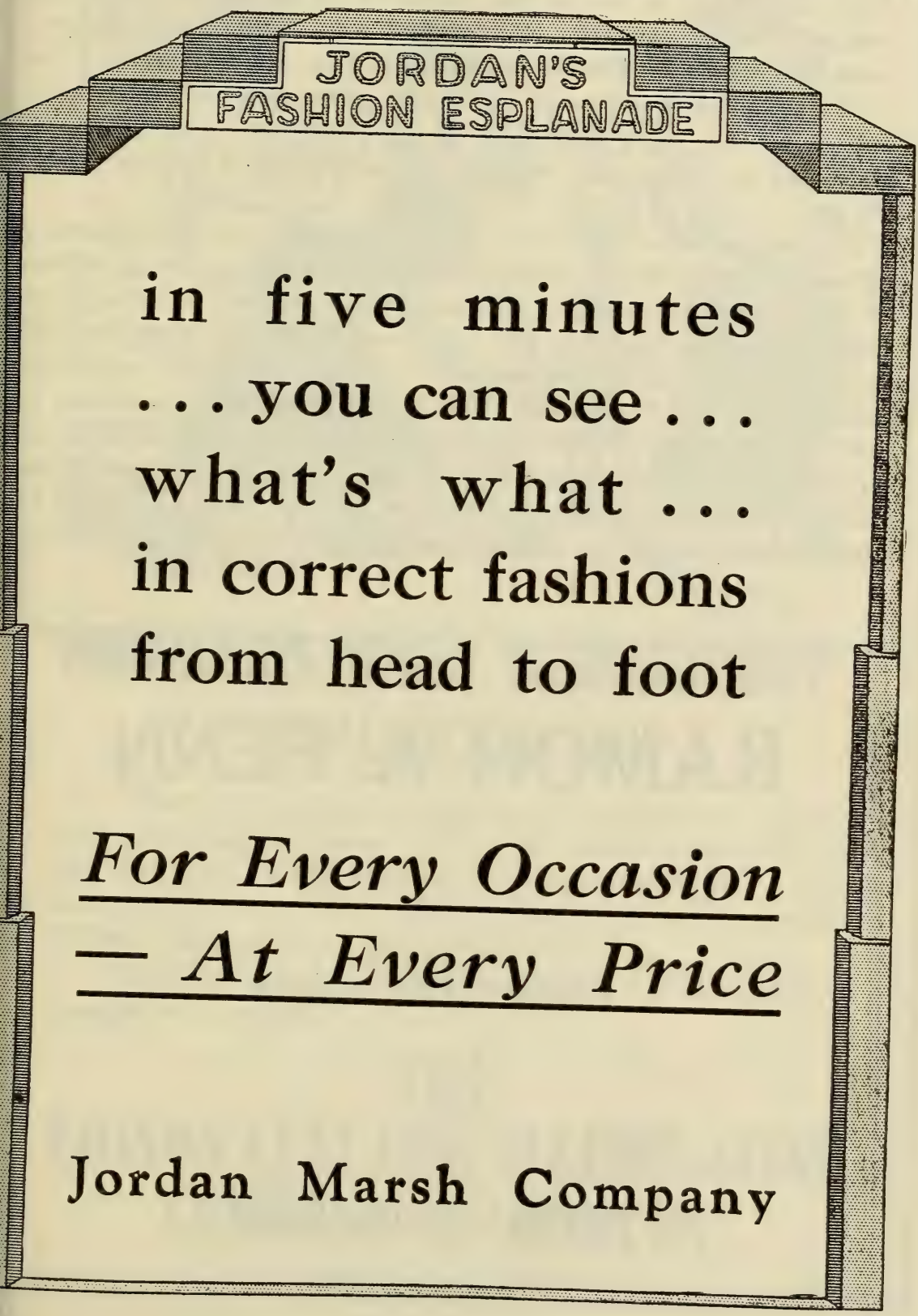
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that his predilection for a nomadic life seems to indicate that he has Jewish blood in his veins. Then she dons her outdoor wraps and goes to seek calm for her disturbed nerves at the skating rink. There she becomes acquainted with the young Baron Lummer, who afterward, at a visit to her in the course of by no means unexciting events, tries to persuade her to lend him 1,000 marks—prewar marks, be it noted. Already disturbed at this, it is high time for the bar-lady's letter to arrive at the house. Hereupon boundless indignation, entrance upon the suit for divorce, and then a touching finale scene, the sorrowing wife weeping at the bedside of the eight-year-old son.

"The second act opens with a card party at which Frau Storch's virtues and vices are discussed. Conductor Storch, entering, dilates on her virtues only, and at this moment he receives as reward the letter notifying him of her suit for divorce. Storch disappears and is later seen wandering disconsolately about in a park, where he meets Conductor Stroh, who explains the mistake and promises to make matters clear to Frau Storch. Finally Storch returns to his wife, who, however, is not ready to make peace at once, but allows him to remain for a while in anxiety as to the outcome. At this he flies into such a rage that she is impressed (see analogous scene be-

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"And rightly so" . . . murmured Hattie . . . "I should have thought of it myself."

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tween the dyer Barak and his wife in 'The Woman Without a Shadow')* and vows to be kindness itself to him ever afterward."

At Dresden, Correck took the part of Storch; Lotte Lehmann, borrowed from the Vienna State Opera, that of the wife. Fritz Busch conducted.

• • •

"In 'Intermezzo,' Strauss has so subordinated his orchestra that there is no hindrance to the dialogue, which runs on in the natural style of everyday life, and is not only heard but understood.

"The lyric element, the spiritual presentation of the action, lies chiefly with the orchestra between acts; the singer is given opportunity for fuller expression in the two closing scenes in the first and second acts. Strauss is particularly insistent as to the driving power of the consonant to pierce through a polyphonic and indiscreet orchestra. The director begged in the study of 'Intermezzo' that special attention be paid to the transition from the spoken, half-spoken, and sung words, that the changes between the spoken, prose, the secco-recitativo, the recitativo accompagnato, and the bel canto be minutely observed. In the distribution of the parts, Strauss allowed no pretensions from the prima donna or the baritone. In 'Intermezzo' there are no opera heroes, but real men; elocution is essential to the presentation of a modern conversation piece."—*New York Times,* November 23, 1924.

*"Die Frau ohne Schatten" was produced at Vienna in 1919.

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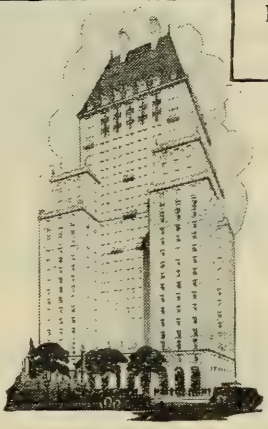
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Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of the "Oiseau de Feu" a "Conte dansé" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Katscheï, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst. Balakirev had sketched an opera in which the Fire-Bird was the central figure, but nothing came of it. Katscheï (or Kotscheï) is the hero of Rimsky-Korsakov's opera "Katscheï the Immortal: an Autumn Legend," produced at the Private Opera, Moscow, in 1902. He also figures as "the man-skeleton" in Rimsky-Korsakov's "Mlada,"* a fairy opera-ballet (Leningrad, 1893) and, by implication, in Moussorgsky's symphonic poem, "A Night on Bald Mountain."†

*The third act "Night on the Mount Triglav," arranged for concert use, was played in Boston by the Boston Symphony Orchestra on December 23, 1921.

†This symphonic poem was produced in Boston by the Orchestral Club, Mr. Longy conductor, on January 4, 1905.

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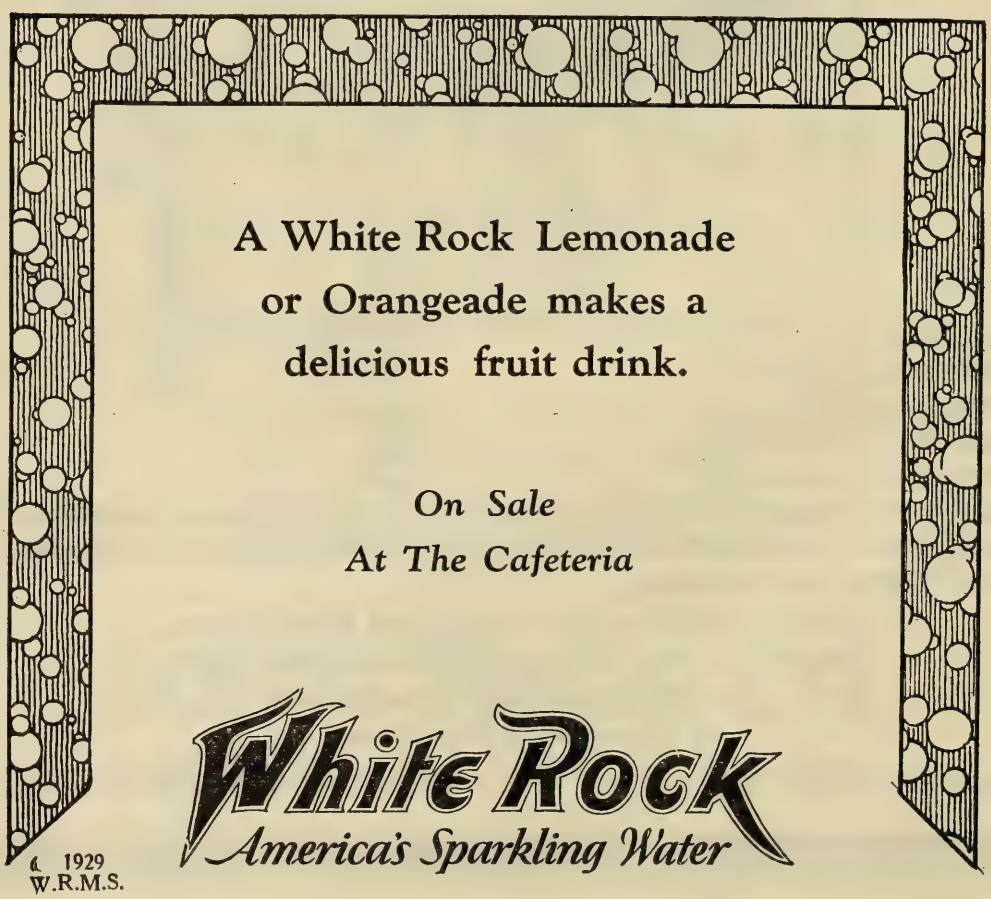
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Mr. Montagu-Nathan says in his sketch of Stravinsky—"Contemporary Russian Composers": "In identifying the literary basis of 'The Fire-Bird' with that of Korsakov's 'Katscheï,' it should be pointed out that the latter work is but a *pastiche* of episodes derived from legendary lore, with the monster as a central figure. In Stravinsky's ballet, the ogre is an accessory character, so far as concerns the dramatic action, but his presence in the scheme is neverthless vital to it."

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Katscheï, who turns decoyed travellers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening





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the gate, he sees Katscheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Katscheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Katscheï and his retinue to dance until they drop exhausted. The secret of Katscheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Katscheï and his crew sway with it. At last the egg is dashed to the ground; Katscheï dies; his palace vanishes; the petrified knights come to life; and Ivan, amid great rejoicing, receives the hand of the most beautiful princess.

According to Ralston in his "Russian Folk-Tales," the Fire-Bird is known in its native haunts as the *Zhar-Ptitsa*. Its name, he says, indicates its close connection with flame or light. *Zhar* means "'glowing heart,' as of a furnace"; and *Zhar-Ptitsa* means, literally, "the Glow-Bird." "Its appearance corresponds with its designation. Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth of the night it flies into a garden and lights it up as brilliantly as could a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds upon golden apples, which have the power of bestow-

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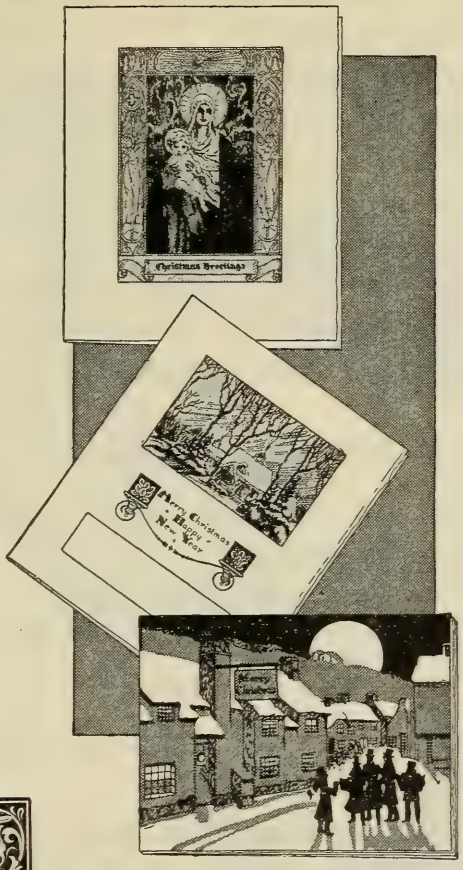
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ing youth and beauty—or, according to a Croatian version, on magic grasses."

Katscheï is one of the many incarnations of the dark spirit. "Sometimes he is described as altogether serpent-like in form; sometimes he seems to be of a mixed nature, partly human and partly ophidian, but in some stories he is apparently framed after the fashion of a man. . . . He is called 'immortal' or 'deathless' because of his superiority to the ordinary laws of existence. . . . Sometimes his 'death'—that is, the object with which his life is indissolubly connected—does not exist within this body."—Ralston's "Russian Folk-Tales."

The movements of the Suite are as follows:

I. Introduction. Enchanted Garden of Katscheï, and the dance of the Fire-Bird.
II. Entreaties of the Fire-Bird.
III. The Princesses Play with the Golden Apples.
III (*a*). Berceuse. This Lullaby is not in the Suite as first published.
IV. Dance (Ronde) of the Princesses.
V. Infernal Dance of Katscheï's subjects.

No movement of the Suite depends for its musical effect on the stage setting or a dramatic situation.

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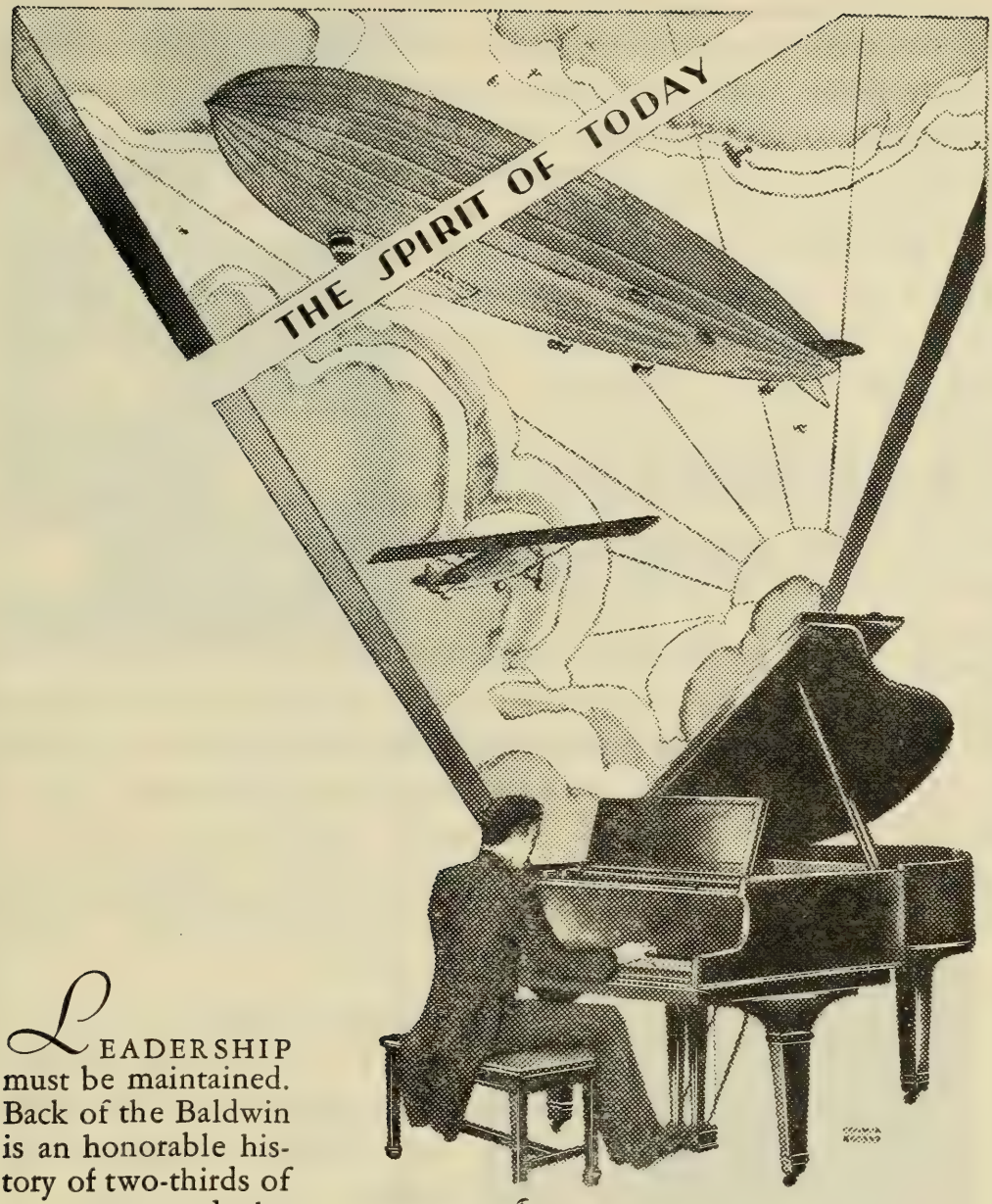
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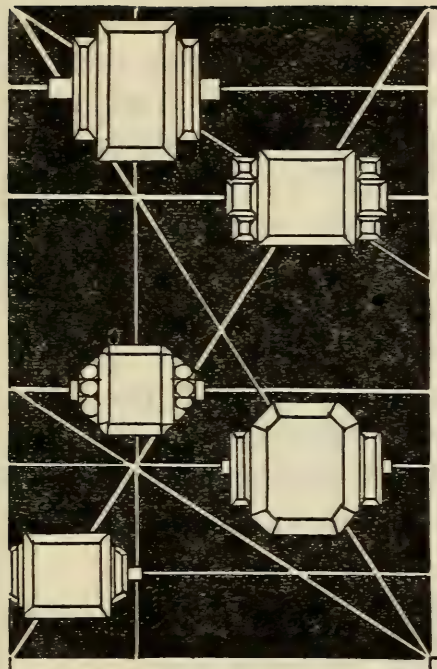
Mr. Montagu-Nathan says of this ballet music that the orchestra supplies the usual musical commentary upon the dramatic action, and on occasion takes upon itself a function which renders it something more than an accessory. "The music describes with an extraordinary wealth of suggestion the various weird figures of the drama, and is of a nature never allowing us to forget that it is fantasy and not life that we are witnessing. The flight of the Fire-Bird, its dance, and its vain resistance are rendered in music whose primary purpose is the description of movement and not descriptiveness itself, while the quarry's pleading is brought to our ears through a veil of make-believe; her supplication is in accents that suggest the conventional posturing of the ballerina and not of a real bird ensnared. Throughout the ballet the music serves as a preparation, by means of the ear, for what the eye is to witness. Even the graceful nocturnal dance of the captive maidens has a note that suggests the dominion of their villainous jailer, and the episodic



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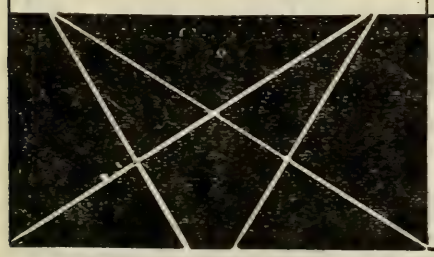
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theme of their play with the apples is that which later heralds their liberation through the good graces of the Fire-Bird. Ere the delightful melody of the *Khorovode** has died away, we are aware that we shall soon have something less dainty to contemplate, and, with the approach of the monster and his awful satellites, it is clear that another musical picture is to be added to the gallery inaugurated by Glinka with his march of Chernomov in 'Russlan and Ludmilla.' "†

The first performance of this ballet in the United States was by Serge Diaghilev's Ballet Russe Company at the Century Theatre, New York, January 17, 1916. The ballet was chosen for the opening of the season. The dancers were Mlle. Xenia Maclezova,‡ The Fire-Bird; Mme. Labow Tchernicheva, La Belle Tsarevna; L. Massine, Ivan Tsarevitch; Cecchetti, Katscheï. Ernest Ansermet conducted.

The same dancers were seen at the Boston Opera House in "The Fire-Bird" on January 31, 1916.

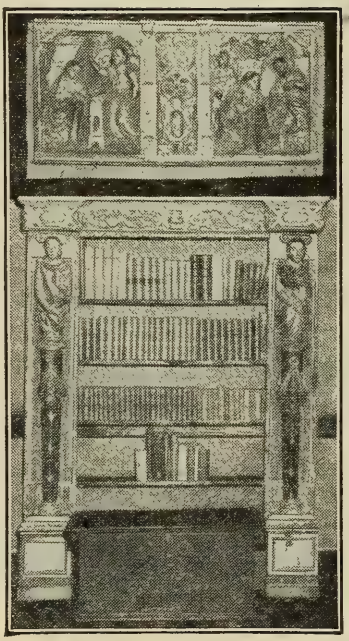
The Suite was performed in New York, by the New York Symphony Society on December 31, 1916; in Philadelphia, by the Phila-

*The lullaby that rocks the Tsarevna into "a sleep that will protect her from Katscheï."

†"Russlan and Ludmilla" was produced at Leningrad on November 27 (O. S.) 1842. The overture was played in Boston at a concert of the Boston Symphony Orchestra on March 3, 1894.

‡She quarrelled in Boston with the management. She was replaced on February 2, 1916, by Lydia Lopokova.

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delphia Symphony Orchestra on November 2, 1917; in Boston, by the Boston Symphony Orchestra on October 31, 1919 (Mr. Monteux conductor).

When the Suite was conducted in Boston by Mr. Koussevitzky (January 23, 24, 1925), the programme also comprised these pieces by Stravinsky: Song of the Volga Boatman (arranged for wind instruments and percussion); Suite from "Petrouchka"; and Concerto for piano and wind instruments with double basses (Mr. Stravinsky, pianist; first performance of the Concerto in America).

Stravinsky in 1919 rescored this Suite to make it more available for an orchestra of ordinary size: two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, xylophone, harp, piano, and strings.

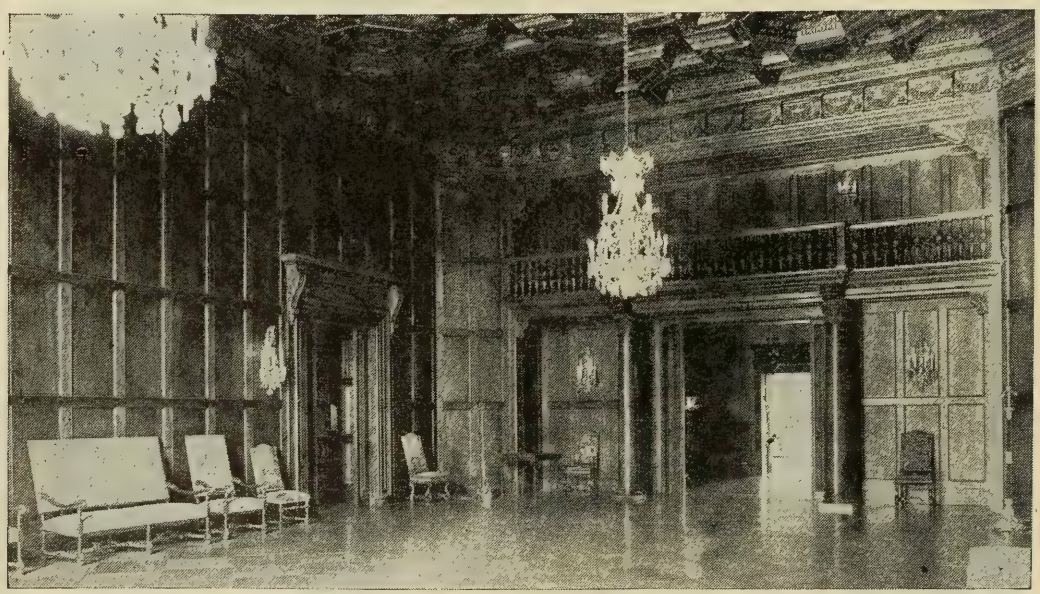
He also rearranged and added from material in the original ballet. He retained from the first suite the Introduction, the "Dance of the Fire-Bird," the "Dance of the Princesses," and "Katscheï's Infernal Dance," but omitted "The Enchanted Garden," "The Supplications of the Fire-Bird," and "The Princesses Playing with the Golden Apples." He added two numbers from the ballet: the Berceuse and the Finale. The revised suite, published in 1920, was

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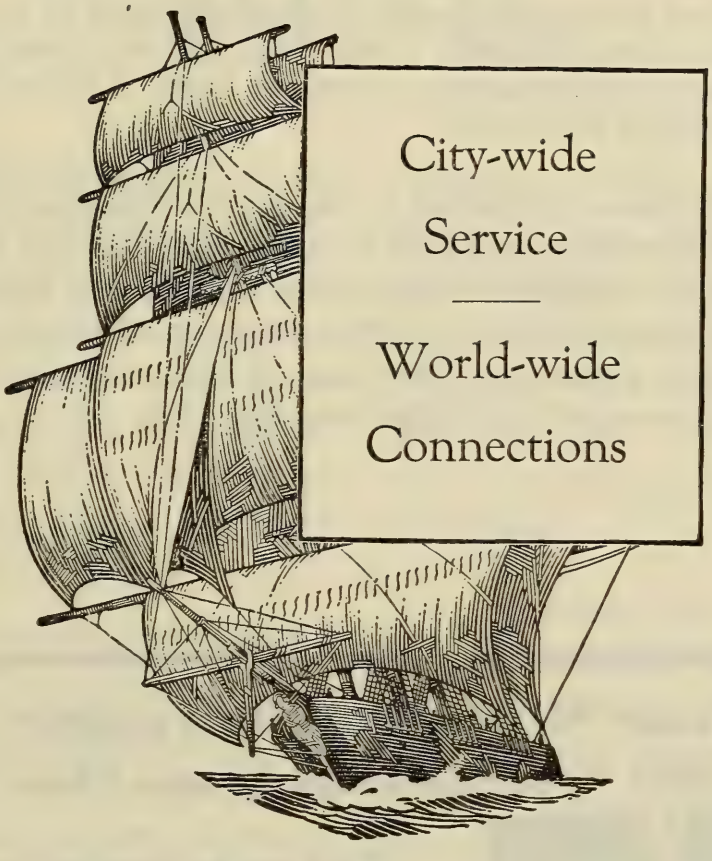
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At the performance in Boston by the Boston Symphony Orchestra, Mr. Koussevitzky, conductor, on December 10, 1926, the programme read:

a. Introduction; Katscheï's Enchanted Garden and Dance of the Fire-Bird; *b.* Supplication of the Fire-Bird; *c.* The Princesses Play with the Golden Apples; *d.* Dance of the Princesses; *e.* Infernal Dance of all the Subjects of Katscheï; *f.* Berceuse and Finale.

At the performance in Boston by the Boston Symphony Orchestra led by Mr. Koussevitzky on March 23, 1928, the order was as follows: 1. Introduction: Katscheï's Enchanted Garden and Dance of the Fire-Bird. 2. Supplication of the Fire-Bird. 3. The Princesses Play With the Golden Apples. 3*a.* Berceuse. 4. Dance of the Princesses. 5. Infernal Dance of all the Subjects of Katscheï.

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THE VIRTUOUS AND THE VIRTUOSO

By Ernest Newman

(*Sunday Times,* London)

"What are we?" said Mr. Pecksniff, "but coaches? Some of us are slow coaches——"

"Goodness, Pa!" cried Charity.

"Some of us, I say," resumed her parent with increased emphasis, "are slow coaches; some of us are fast coaches. Our passions are the horses; and rampant animals, too!——"

"Really, Pa!" cried both daughters at once. "How very unpleasant."

"And rampant animals, too!" repeated Mr. Pecksniff, with so much determination that he may be said to have exhibited, at the moment, a sort of moral rampancy himself; "and Virtue is the drag. We start from The Mother's Arms and we run to The Dust Shovel."

When he had said this, Mr. Pecksniff, being exhausted, took some further refreshment. When he had done that, he corked the bottle tight, with the air of a man who had effectually corked the subject also; and went to sleep for three stages.

In all ages there has been an inability on the part of the Aristotelian and the Platonian, the cat and the dog, the Brahmsian and the Wagnerian, the slow coach and the fast coach, to see things from the other's point of view. Recently we have seen the two eternal opposites at warfare over the "virtuoso" conductor. The virtuoso has once more been cold-shouldered by the virtuous.

There is a certain type of mind that looks with suspicion on brilliance, even on speed. This type found its most characteristic expression in the Victorian epoch, but representatives of it still survive. It regards art as a branch of morals, frowns on anything in art that does not seem to tend to virtue, and, of course, is as sure of its own virtue as it is doubtful of that of the people in the other

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camp. Mercy and Charity Pecksniff thought it shocking that any portion of mankind should be like a fast coach, drawn by those rampant animals, the passions; but if such people there were in this wicked world, Virtue, in the person of the slow coach, felt called upon to supply the drag. In the circles of the virtuous, speed is looked upon as something, if not positively immoral in itself, at any rate highly suspicious. When the Victorian female wanted to express reprobation of another female, she described the latter as "fast"; while a man who was not of the company of the virtuous would be described as "going the pace." That was condemnation enough; celerity was something in itself reprehensible in the eyes of the slow.

A good deal of the Victorian young person has survived in our musical criticism. When one of the virtuous wants to be especially severe on a conductor, he tells us that he "took liberties with the tempo." "Took liberties with!" The dear old Victorian phrase! The implication of it is that music is a sort of unprotected female who is never safe when a "fast" man is about—particularly at night, which, as we all know, is when the virtuoso conductor is given to prowling about, seeking music that he may deflower. And in spite of myself I cannot help feeling shocked when I read that a

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conductor "took liberties" with a symphony: I feel the same horror as when I read, in the police-court evidence, that the body of the murdered girl was found with its clothing disarranged. I am not surprised that the virtuous cry out against the "fast" conductors who "take liberties" with music. And in public, too! With the virtuous looking at them!

To the outsider, this eternal conflict between the virtuous and the virtuosi is very diverting. The latter have a predilection for regarding art as a personal expression; the former look upon it as a religion, of which they are the only true high priests. The slow coach holds up his hands in pious horror at the fast coach; the fast coach has an amused contempt for the slow coach. The musical history of the Wagner-Brahms epoch might almost be written as a conflict of opinion between the virtuous and the virtuoso.

That dear old prig in petticoats, Clara Schumann, may almost stand as the supreme type of the musical virtuous. She and her associates honestly thought that they were the last bulwarks of the virtuous in art against the inroads of the immoral virtuosi; Codlin felt called upon to warn the public against the demoralisation that would be certain to follow in the wake of Short. When Brahms and Joachim made their famous "Declaration" against the Wagner-Liszt

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party in 1860, they were anxious to make it clear that musical virtue was with their party alone: "they can only bewail or condemn, as against the inmost and essential nature of music, the productions of the leaders and pupils of the so-called 'New-German' school."

Clara Schumann lamented in her diary (1872) that "this enthusiasm for Wagner seems to me a kind of disease which sweeps across a country and carries away the very best people." "Tristan" she thought "the most repulsive thing I ever saw or heard in my life. . . . Every feeling of decency was outraged. . . . It is not emotion, it is a disease, and they tear their hearts out of their bodies, while the music expresses it all in the most repulsive manner." We might almost be reading a criticism of Koussevitzky conducting the "Poem of Ecstasy!" Joachim, for Clara, was "a brilliant example of how all that is beautiful and noble in music should be expressed"—so different from those immoral fellows at Bayreuth, who merely exercised an "intoxicating influence." Still, Providence,—whom the virtuous are always magnanimous enough to regard as one of themselves—deserved credit for having sent "so strong and healthy a genius [as Brahms,] into the world in the midst of the Wagner mania." Liszt, of course, being a virtuoso, could not be, artistically speaking, virtuous. Clara could not deny him merit as a pianist, but "it is a pity that one can get so little calm enjoyment out of it; it is always a demoniac force that sweeps one along." There we have the eternal complaint of the slow coach against the fast, of the penny plain against the twopenny coloured. For Clara, "demoniac" was a self-evident term of reproach, just as "brilliant" is for some people to-day; as if a man could not be both brilliant and sound, swift and yet steady on his feet.

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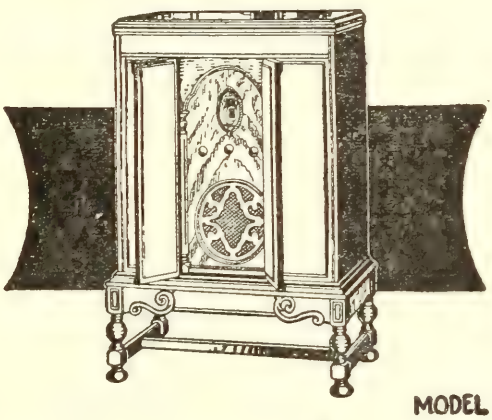
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So much for the slow coach's point of view. What was the point of view of the fast coaches? Walter Bache, irritated by the claim of the virtuous to be the only authorized custodians of the "classics," described somebody or other as "a refined classical player—*Anglicé,* a wooden-headed brute." Schumann did not like Wagner's performance of the Ninth Symphony: "he almost invariably takes the tempi wrong, and very often mistakes the feeling." But Wagner and Liszt thought as little of the virtuous as the virtuous thought of them. "If you want to hear Schumann's works played as they should *not* be played," said Liszt, "listen to Clara." The virtuous regarded Beethoven—as indeed they still do,—as their own special preserve; what right has a virtuoso like Wagner or Liszt or Koussevitzky to intrude into the temple? But read Wagner on the subject: "I ask all who have heard, for instance, the opus 106 or 111 of Beethoven played by Liszt in a private circle, what they previously knew of these creations and what they then discovered in them"; and he follows this up with a veiled sneer at the pretensions of Brahms and his school. In his essay "On Conducting" he resents as an impertinence the Brahmsians' patronage of Liszt as a mere technician, and says how much he was "distressed" by "the woodenness and

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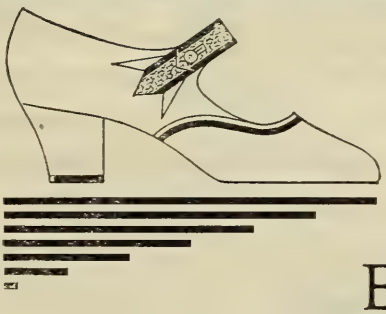
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primness of Brahms's playing"; and he concludes with words that the virtuous might perhaps bear in mind when next they feel their classic purity assailed by the virtuoso: "We ought to defend ourselves against having our great living Beethoven clothed for us in the garment of this Sanctity . . . as though, where *they* could make no difference to understand why Pope, in becoming the most correct of the poets of his time, became also the most amusing, various, and inevitable of them. This is what Mr. Lytton Strachey sees, and his advocacy is valuable.

SYMPHONY NO. 2, D MAJOR, OP. 43 . . . . . JEAN SIBELIUS

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

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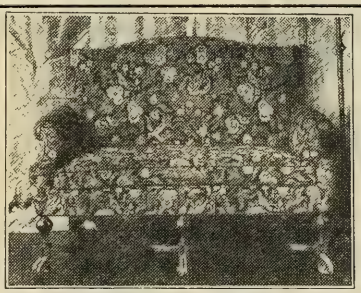
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The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony has been performed at these concerts, January 1, 1910, January 7, 1911, March 10, 1916, November 11, 1921, March 7, 1924. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Mr. Georg Schneevoight,* who is an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights, while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 pre-

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine Kleine Nachtmusik," and Strauss's; "Don Juan."

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dominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings lead to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff,* molto largamente, the second and expressive theme is sung by some of the first violins, violas, violoncellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another

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climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos. There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

∴

"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half realized in the earlier work is distinct and important in this. It is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his

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'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld (New York, 1920)).

* * *

The following paragraphs on Finnish music, and more particularly on the music of Sibelius, are taken from Rosa Newmarch's "Jean Sibelius":—

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the keynote of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

" 'The Kantele* of care is carved,
Formed of saddening sorrows only;

*The Kantele is a Finnish musical stringed instrument of the gusli family, something like the cimbalom of the gypsies. The soundbox is of pine or birch; the strings, in number from five to thirteen, or even more, are now of wire; in earlier times they were probably of horse-hair. The tuning of the thirteen-stringed kantele is for the scale of G minor, sometimes G major.

The gusli (gusslee, gousli) was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (Lenigrad, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers. The improved gusli was first played in Boston at concerts of the Russian Balalaika Orchestra at the Hollis Street Theatre December 19, 1910.—P.H.



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All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Can not sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.'

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russion peasantry, there are also contrasting moods in which they tune their gusslees to 'gay and giddy music.'

"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall

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to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose, and possessed of a latent energy which, once aroused, is not easily diverted or checked.

. . . "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact

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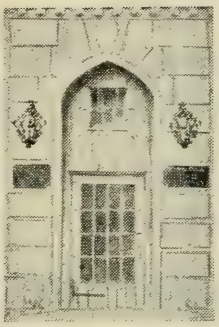
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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen); Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

that it derives from the folk-music and the *runo*—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of pungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament."

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Dr. SERGE KOUSSEVITZKY, Conductor

FORTY-NINTH SEASON, 1929–1930

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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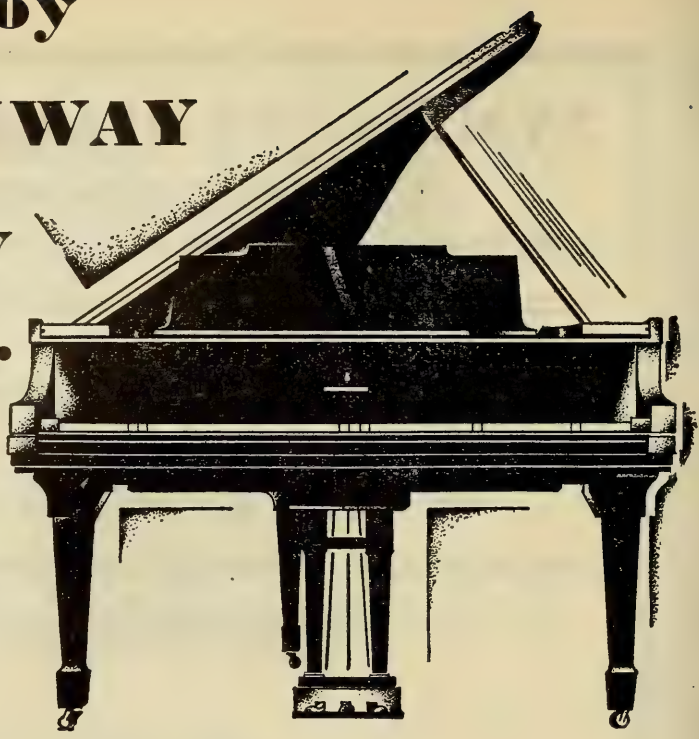
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Fedorovsky, P.
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Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

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Zighera, A.
Langendoen, J.
Barth, C.
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Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
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Flutes.

Laurent, G.
Bladet, G.
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Gillet, F.
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Clarinets.

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Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

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Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

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Sidow, P.
Adam, E.

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Third Programme

FRIDAY AFTERNOON, OCTOBER 25, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 26, at 8.15 o'clock

Vivaldi . . . Concerto in D minor for Orchestra with Organ
(Edited by A. Siloti)

I. Maestoso.
II. Largo.
III. Allegro.

Josten . . . . . "Jungle," Symphonic Poem

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

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1930

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(Born about 1680 at Venice, died there in 1743)

Alexandre Siloti's arrangement of the concerto now to be played calls for these instruments: two flutes, two oboes, two clarinets, two bassoons, double-bassoon, organ, and strings. It was performed for the first time in this country at a concert of the Boston Symphony Orchestra in Boston on October 10, 1924.

Vivaldi was born some time during the latter half of the seventeenth century at Venice, where his father was violinist at St. Mark's Church. Little is known about Antonio's early history. It is supposed that he spent several years in Germany. We know that he was director of music to Duke Philip of Hesse—some say Duke Philip of Hesse-Philippsthal, Ernest Ludwig—at Mantua, where the Duke had a residence from 1707 to 1713, when he returned to Venice. He was appointed *maestro de concerti* at the Ospedale della Pietà, a foundling hospital for girls, with a choir and an orchestra, all women. In 1714 he was appointed violinist at St. Mark's Church. He was red-headed and a priest, so he was known as "il prete rosso." According to the St. Louis Orchestra's Programme Book of January 6, 1928, Mr. Bernadino Molinari, who was then conducting, as guest, Vivaldi's "Four Seasons" for the first time in this country, is in-

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Music: An Art and A Language

By WALTER R. SPALDING

Professor of Music, Harvard University

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II. The Folk-Song
III. Polyphonic Music; Sebastian Bach, the Fugue
IV. The Musical Sentence
V. The Two-Part and Three-Part Forms
VI. The Classical and the Modern Suite
VII. The Rondo Form
VIII. The Variation Form
IX. The Sonata-form and its Founders—Emmanuel Bach and Haydn
X. Mozart. The Perfection of Classical Structure and Style
XI. Beethoven, the Tone-poet
XII. The Romantic Composers. Schubert, Weber
XIII. Schumann and Mendelssohn
XIV. Chopin and the Pianoforte Style
XV. Berlioz and Liszt. Program Music
XVI. Brahms
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XVIII. The Modern French School—D'Indy and Debussy
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XX. The Varied Tendencies of Modern Music

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clined to believe that "Vivaldi won his nickname of *il prete rosso* from his custom of wearing a semi-clerical habit of red." Now Goldoni, in his entertaining Memoirs, writes of his promise early in 1735 to assist Grimani, the proprietor of the Theatre of Saint Samuel in Venice, in the production of an opera. "La Griselda," an opera of Aspostolo Zeno and Pariata, had been chosen, "and the composer," writes Goldoni, "who was to set it to music was the Abbé Vivaldi, called *il prete rosso* ('the red priest') on account of his hair. He was much better known by this sobriquet than by his real name." (Vivaldi wrote the music, and the opera was produced; but the names of the librettists are not given in the published libretto. "La Griselda" was Vivaldi's twenty-first opera.) Vivaldi did not die until 1743. Here is contemporaneous evidence by an Italian.

Ernst Ludwig Gerber, in his "Lexicon der Tonkünstler" (Leipsic, 1790), says that Vivaldi in his old age, "about 1730, was extraordinarily pious, so that he would not put his rosary aside until he took up the pen to write an opera, which happened frequently." It is also said of him that once, celebrating his daily Mass, a musical idea came into his head that delighted him. He left the altar and went into the sacristy to write it down, and then returned to go on with the Mass. Taken before officers of the Inquisition, he was declared not wholly sane. The only punishment meted out to him was that he should not be allowed to celebrate the Mass. Is this fact or legend?

* * *

Vivaldi composed a great quantity of music for the violin (accord-

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ing to Riemann, there are in Dresden alone eighty concertos in manuscript), and he wrote operas from 1713 to 1739—thirty-eight, it is said—twenty-two of them for Venice. Few of his works have been printed. His published compositions include twelve trios for two violins and violoncello (Op. 1); eighteen violin sonatas with bass (Op. 2 and 5); "Estro Poetico," twelve concertos for four violins, two violas, violoncello, and organ bass (Op. 3); twenty-four concertos for solo violin, two violins *ripieni*, viola, and organ bass (Op. 4, 6, and 7); "Le Quattro Stagioni," twelve concertos for four and five voices (Op. 8); "La Cetera," six concertos for five voices (Op. 9); six concertos for flute, violin, viola, violoncello, and organ bass (Op. 10); twelve concertos for solo violin, two violins, viola, violoncello, and organ bass (Op. 11 and 12).

* * *

It has long been said that Bach transcribed eleven of Vivaldi's violin concertos, six for clavier, four for organ, and Bach's concerto in A minor for four claviers (Vivaldi's concerto in B minor for four solo violins); but about 1912 the authenticity of Bach's transcriptions of the concertos for the organ was strenously denied. Other transcriptions for the clavier were made by Duke Ernest of Saxony. Benedetto Marcello, and Telemann.

Vivaldi was a virtuoso, and as a composer he has been accused of writing for mere display and inventing novel effects to win applause. Dr. Burney pooh-poohed his "Stravaganze" for solo violin. Sir



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John Hawkins found the attempt of Vivaldi to "illustrate" by music the four sonnets about the seasons absurd. But the Germans, Bach, Benda, and Quanz among them, thought highly of the Venetian.

Vivaldi developed the concerto form invented by Giuseppe Torelli. Sir Hubert Parry said of Vivaldi; "He represented the tendency of Italian art towards harmonic forms, such as were met with in Italian opera, in which, so far, simple clearness of design and superficial effectiveness were the principal virtues. He was essentially a violinist, and, at times, especially in slow movements, when the aptness of the violin for expressive melody invited him, he showed facility, glibness, and a certain mastery of technic, but his ideas in such movements were little more than poses. But he had a great reputation as a representative of Italian instrumental art, and it was possibly on that ground that Bach subjected his works to the close study which arranging them for the clavier implied." Sir Hubert admitted later, in his Life of Bach, that Bach's violin concertos written in the Cöthen period are akin to the Vivaldi type.

* * *

These works of Vivaldi have been performed in Boston at concerts of the Boston Symphony Orchestra:

1913. March 8, Concerto, G major, for violin with string orchestra. Eugène Ysaye, violinist; Dr. Muck, conductor.

1925. October 10, Concerto D minor, for orchestra with organ. Edited by Alexander Siloti. Mr. Koussevitzky, conductor.

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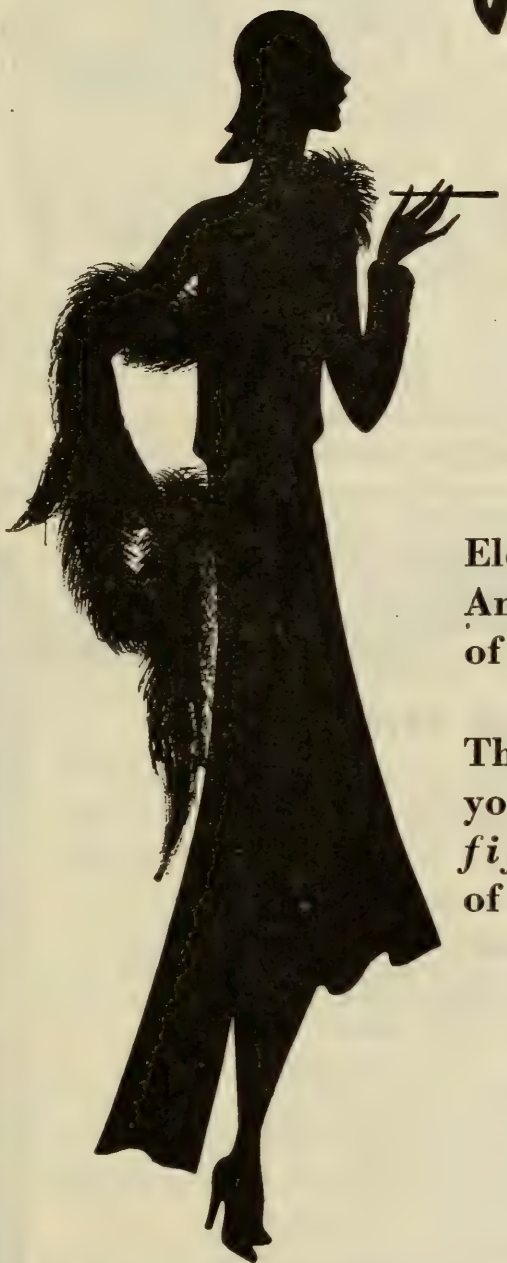
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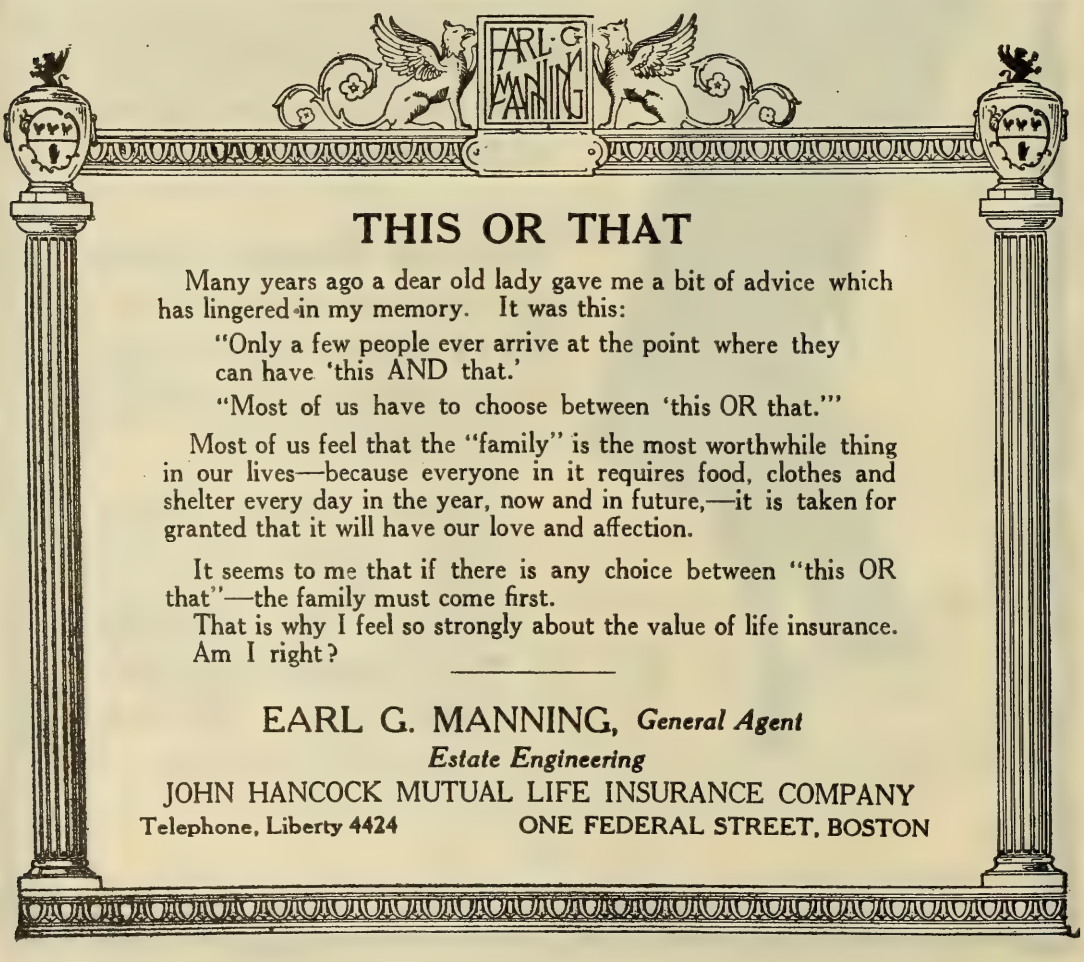
1926. February 12, Concerto, E minor, for string orchestra. Edited by A. Mistovski; April 30, Mr. Koussevitzky, conductor.

1927. January 14, Concerto, A minor, for strings. Arranged by Sam Franko. Mr. Casella, "guest" conductor.

1928. March 16, "L'Estate" ("Summer"), Concerto No. 2, for string orchestra, with piano and organ. Edited by B. Molinari (Mr. Burgin, solo violinist). Mr. Koussevitzky, conductor.

* * *

Alexander Siloti, pianist, conductor, editor, born on the estate of his father, near Charkov in South Russia, on October 10, 1863, studied at the Moscow Conservatory (Sverev, N. Rubinstein, Tchaikovsky, and Hubert), and from 1883–86 he was a pupil of Liszt. He played in public as early as 1880. From 1886 to 1890 he taught at the Moscow Conservatory. Living at Frankfort, Antwerp, Leipsic, he later conducted the Moscow Philharmonic Symphony concerts in 1901, 1902; and in 1903–04 he conducted at Leningrad, where as late as May, 1918, he gave concerts. In 1920 he was reported dead, but he reappeared in London as a pianist on October 9 of that year. He came to the United States in the season of 1897–98 and played in Boston with the Boston Symphony Orchestra on February 5, 1898 (Tchaikovsky's piano Concerto, No. 2; first time at these concerts). He gave recitals here in February, and on March 12, assisted by Messrs. Kneisel and Schroeder, gave his last concert of that season. He came again to Boston in 1922 and played, at a concert of the Boston Symphony Orchestra, Liszt's "Dance of Death," and with





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Messrs. Burgin and Laurent took part in a performance of Bach's Brandenburg Concerto, No. 5. On May 1, 1929, his arrangement of the Adagio from Bach's Toccata in C major was played at a concert of the Boston Symphony Orchestra. On October 15, 1929, Mr. Siloti played with an orchestra (60 members of the Philharmonic) at New York: Tchaikovsky's B-flat minor concerto, Beethoven's concerto No. 5; Liszt's "Danse Macabre."

"Jungle," Symphonic Movement for Full Orchestra

Werner Josten

(Born on June 12, 1888, at Elberfeld, Germany; now living at Northampton, Mass.

"Jungle," Mr. Josten informs us, "inspired by a painting, 'Forêt exotique,' by the French artist Henri Rousseau,* was composed in 1928 and is written in Sonata-Allegro form with an extended Coda. With the exception of a Voodoo rythmic motive, no native melodies

*Henri Rousseau, a Frenchman (1844–1910), began to paint when he was forty-six years old. His pictures of "Magic Jungles" were painted during the last six years of his life. It is said that he sought inspiration for them by frequenting the Jardin des Plantes. The story that he served as a musician in the Franco-Mexican War is regarded as apochryphal. His unhappy life when he knew poverty, and his work, now valued, was derided by fellow artists and the public, has been described by C. J. Bulliet in "Apples and Blossoms" (Chicago, 1927), and by Helmud Kolle in "H. Rousseau" (Leipzig, 1922).

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or themes are used. The music tries to portray the emotions and sensations which assail a white man entering the jungle, with its lures, terrors, primitive love, and ferocious death."

Mr. Josten studied harmony and counterpoint at Munich with Dr. Rudolf Siegel,* a "master pupil" of Humperdinck. He took lessons in rhythmics and solfège of Emile Jaques-Dalcroze† at Geneva. Before he came to the United States, Mr. Josten was an assistant conductor at the Munich Opera House. Since 1923 he has taught fugue and composition at Smith College, Northampton, Mass. Several years ago he became interested in the revival of ancient operas. At

*Rudolf Siegel, composer and conductor, born at Berlin on April 12, 1878, studied law (he has the degree Dr. Jur). His teachers in music were Thiel, Humperdinck, and Thuille of Munich. In that city (1910–11) he conducted a choral society and performances at the Prinz Regenten Opera House. Making Berlin his home, he conducted 1914–17 at Königsberg; 1918–19 he was "Operndramaturg" at Mannheim. Since 1910 he has been City Music Director and conductor of the Concert Society at Krefeld (General Music Director in 1922). Among his compositions are an opera "Herr Dandolo" (Essen, 1914); a "Heroic Tone Poem" (Essen, 1906); "Apostaten" March (G. Keller), for male chorus and orchestra; twelve German Folk-Songs for Piano (three hands).

†Jaques-Dalcroze, born of Swiss origin at Vienna on July 6, 1865, studied at the University and Conservatory of Music, Geneva; later with R. Fuchs and Bruckner at Vienna, and with Delibes at Paris. In 1892 he was teacher of theory at the Geneva Conservatory; in 1919, teacher at the École Normale de Musique, Paris. He drew attention by his method of rhythmic gymnastics, writing treatises on this subject and establishing schools. The list of his compositions includes the operas, "La Soubrette" (Geneva, 1882), "Riquet à la Houppe," "L'Écolier," "Par les Bois," "Le violon maudit" (Geneva, 1893), "Janie" (Geneva, 1894), "Sancho Panza" (Geneva, 1897), "Respect pour nous" (operetta, Geneva, 1898), "Le Bonhomme Jadis" (Cologne, 1905, as "Onkel Dazumals"; Paris, 1905), "Les Jumeaux de Bergame" (Brussels, 1908); two violin concertos, a Dance Suite for orchestra, piano pieces, and a collection of "Chansons Romandes et Enfantines"; also a string quartet and other chamber music, and several choral works. His violin concerto in C minor was played by Henri Marteau at a concert of the Boston Symphony Orchestra in Boston on March 10, 1906.

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Northampton he has given the first performance in the United States of Monteverdi's "L'Incoronazione di Poppea" (1926), "Il Combattimento di Tancredi e Clorinda" (1928), "Orfeo (1929), and of Handel's "Julius Cæsar" (1927), "Xerxes" (1928), and "Apollo e Dafne" (1929).

The list of his compositions includes:

"Crucifixion" (W. v. d. Vogelweide) eight-part chorus for mixed voices and bass solo (a cappella), performed by the Oratorio Society, New York, in 1923 (composed in 1916).

"La Musique" (Charles Baudelaire), for tenor voice and orchestra (1918).

"Indian Serenade" (Shelley), for tenor voice and orchestra (1921).

"Hymnus to the Quene of Paradys" (anonymous, A.D. 1300), for female chorus, alto solo, strings, and organ (1922). This "Hymnus" has been performed by several choral societies.

"Ode for St. Cecilia's Day" (Dryden), for soli, mixed chorus, and orchestra (1924), written for the fiftieth anniversary of Smith College; first performance with full orchestra at the Worcester Festival, October 2, 1929.

"Concerto Sacro" for string orchestra and piano (1925); first performance by the Juilliard Foundation Orchestra under Albert Stoessel, New York, in March, 1929. The last two movements were performed by the Boston Symphony Orchestra, April 19, 1929.

Fragments for the Brome play "Abraham and Isaac," for soli, chorus, and orchestra (1926).

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"Jungle," symphonic movement for full orchestra (1928).

Two poems by Charles Baudelaire: "La Musique" (revised) and "À une Madone," for tenor voice and orchestra (1929).

Forty published songs (1914–22).

"Jungle" is scored for piccolo, two flutes, bass flute, three oboes, English horn, three clarinets, bass clarinet (interchangeable with fourth clarinet), three bassoons, double-bassoon, six horns, five trumpets, three trombones, two tubas, harps, piano, celesta, xylophone, kettledrums, bass drum, tenor drum, tambourine, triangle, cymbals, tam-tam, castanets, slapstick, lion-roar, and strings.

ENTR' ACTE

A NOTE ON CRITICISM

By Philip Hale

(From *The New Music Review*, October, 1929)

Mr. Ernest Newman has no patience with a critic indulging himself in poetic or philosophic ecstasy. Samuel Langford was musical critic of the *Manchester Guardian* from 1905 until he died in May, 1927. His father, a nursery gardener, brought him up to love flowers, and Samuel followed the father's calling, though he was

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able to fill the organist's position in a district church, and at Leipsic from 1896 to 1900 was a pupil of Carl Reinecke. Mr. Neville Cardus edited a selection of Langford's criticisms. "His output was so prodigious that the selections from his work given in this book have been made from more than a million words." The book, published in 1929, contains an affectionate sketch of the man himself written by Mr. Cardus:

"Whenever he (Langford) did talk about music—which was not often—he had no use for the academic or professional attitude. Never would he chatter about technique; usually it was of music as the work of a man, philosopher, poet, lover, or tragi-comedian that he spoke."

This book of one hundred and fifty-four large pages, not provided with an index, not even with a table of contents, was sent to Mr. Newman for a review to be published in the *Sunday Times* of London.

The review appeared on August 11, 1929. Mr. Newman began by saying that Langford wrote mostly about music in connection with performances, "and few things in a tedious world can be so tedious as a reprint, after many years, of a report of a concert at which the reader was not present; the finest writing can hardly make it readable." Surely all will agree with this. Look at the volumes of Hanslick's reviews, for example.

Mr. Newman went on to say that Langford was a great talker, and a passion for talk and the temperament for study do not go well in harness. Langford, as already quoted, wrote about music as the

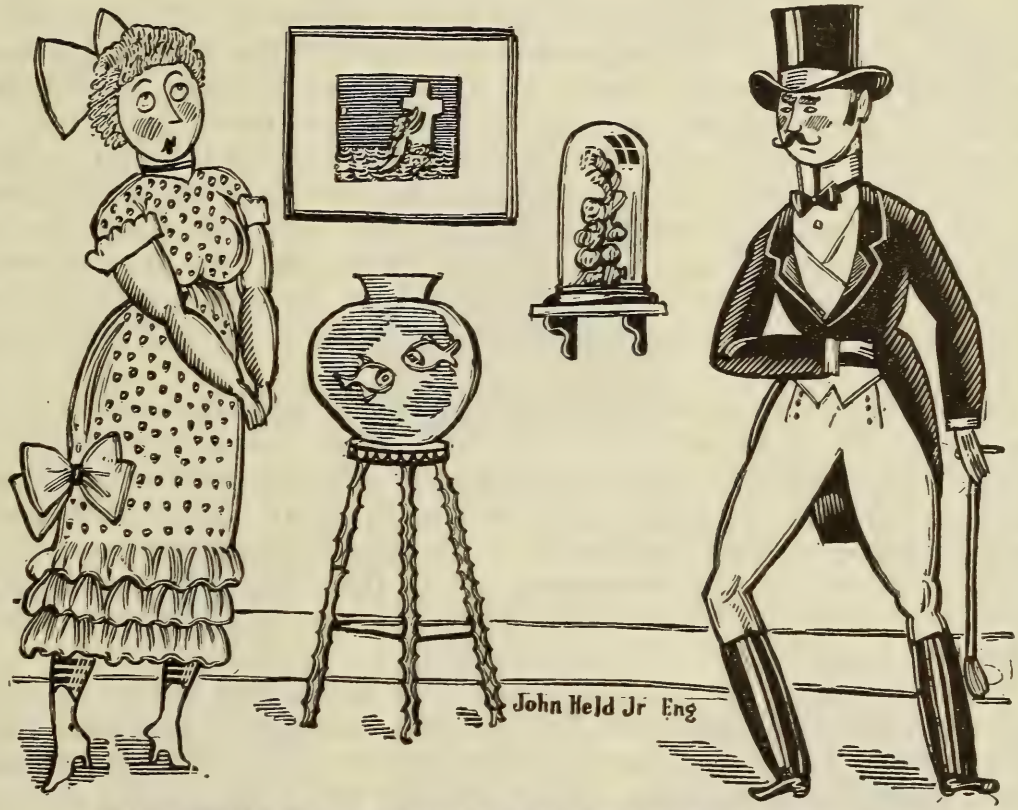
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work of a man, philosopher, etc. Mr. Newman argues that it is very well for a poet or novelist, but a critic cannot take so easy a path through life and art. "Music is not merely the expression of what a man feels about the world. It is an expression of a particular kind, realizing itself through certain technical means and processes and being subtly conditioned by these; and without a searching study of the technical manner of a given composer, no critic can ever hope to pierce to the innermost recesses of his thought. All he will be able to do is to tell us what he himself has felt when listening to the composer's music; and while this may sometimes, for one reason or another, have quite a value of its own for the reader as well as for the writer of it, it cannot ever, by any possibility, get beyond the meere superficial 'poetic' aspects of the composer's work."

Was Langford's mind really musical? Mr. Newman doubts it. To be susceptible to music is not the same thing. Langford seldom discussed a musical work purely *qua* music. For him it was a commentary on life. He found in music that he loved an occasion for poetic or philosophic ecstasy, rather than the purely musical collocation of ideas followed by the composer. It is this fact that explains his notorious difficulty in distinguishing between a good performance and a bad one.

"He did not in the main hear music as music, but rather as a provocation to a musing upon life. These musings of his were often beautiful and profound; and it is better for us that they should have been called forth by music, slight though their connection with the

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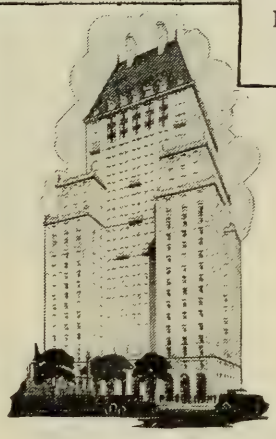
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work in hand may often be for the truly musical mind, than they should never have been called forth at all."

For this review, Mr. Newman was taken to task by some of Langford's friends; he was even accused of "attacking a dead man." Mr. Newman replied in an article published on August 25, 1929, in which he said that critics meant nothing to him as personalities. "I am interested in them only as phases of the problem that is occupying me"—the problem of musical criticism, which has recently become "distressingly baffling" to him. He had written of Langford as a critic representing ably a certain school. Writers of this school may give pleasure on the literary side, but they tell next to nothing of what men like Mr. Newman want to know about the music itself.

Mr. Newman has no patience with the sort of writing, literary flummery, "called 'the adventures of the soul among masterpieces' and other high-sounding nonsense of that kind"; nor with the late C. E. Montague's definition of a critic: "a highly sensitized plate of personality registering impressions and possessed of the power of conveying them vividly to his readers."

"What guarantee," asks Mr. Newman, "is there for the reader that the 'impression' on the sensitized plate corresponds to any extent with the object? May not the picture registered by the plate be something more or less irrelevant to the object, a mere bringing into being of something that was innate in the plate?"

To illustrate his point, Mr. Newman brings up Walter Pater's famous passage on the Mona Lisa, which he calls an "appalling piece of fustian." It has nothing to do, he says, with Leonardo as a

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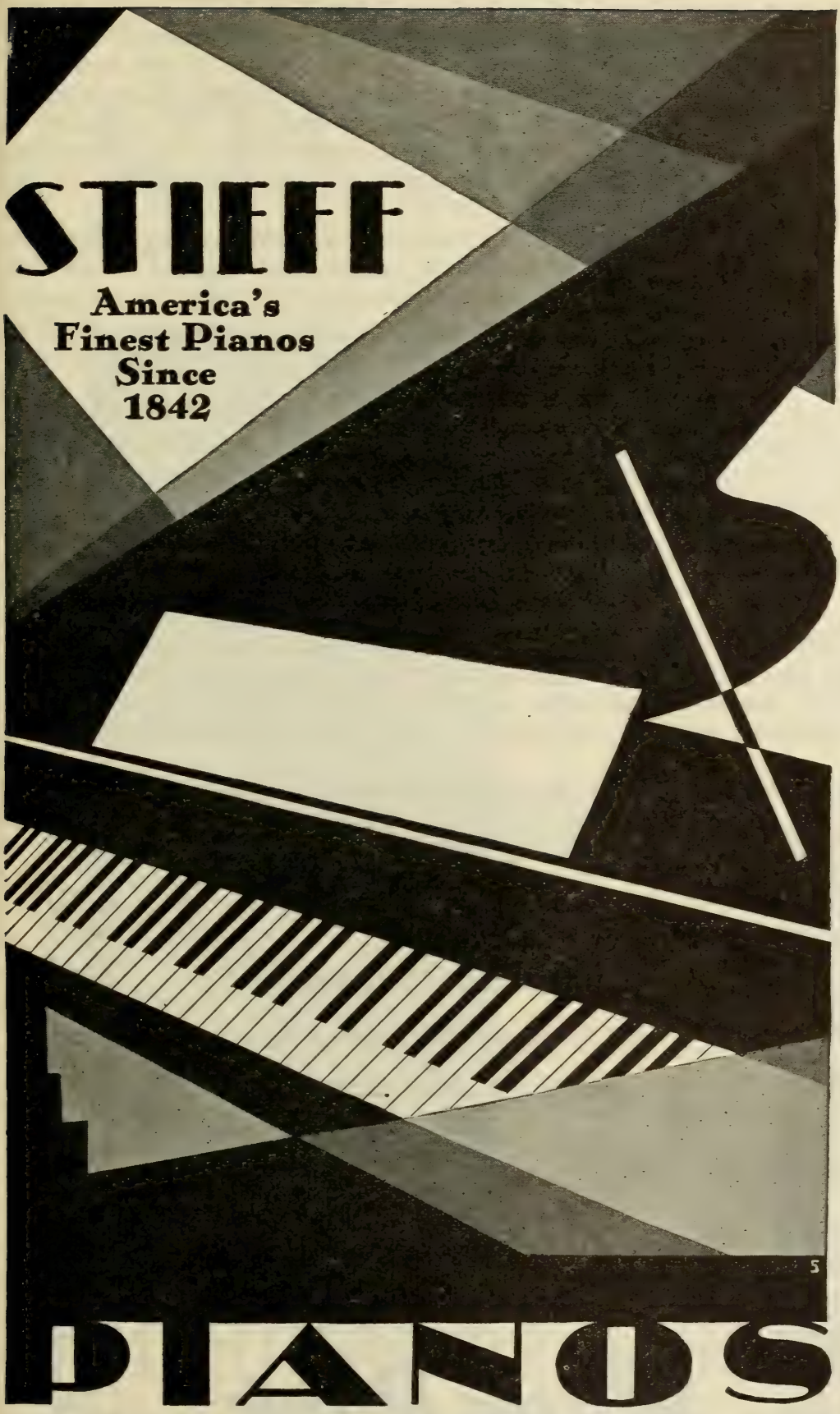
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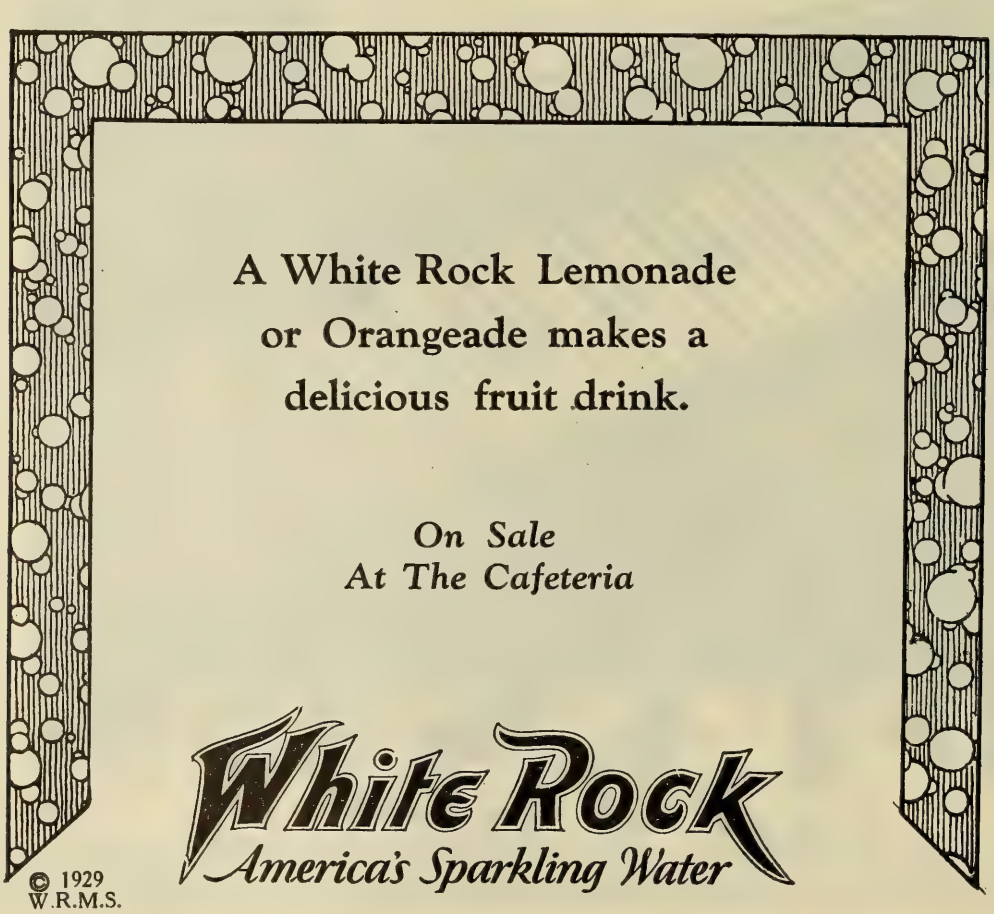
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painter or about Mona Lisa as an achievement in painting; it merely describes the sensational contortions set up by the painted smile of a woman in the soul of an Oxford don afflicted with graphomania. A man does not need to have the slightest knowledge of painting to write about pictures in that way; and a bad piece of painting is quite as likely as a good piece to set his associative literary centers at work. The impression on the sensitized plate is peculiar to the plate, not to the object in front of it."

Mr. Newman objects to the impressionist musical criticism because "it is too easy to write, and it has no real bearing on its subject." He goes so far as to say that genuine criticism of a composer should be so accurately modeled on the subject that a well-informed musician reading it, with the names omitted, ought to be able to say at once to whom it belongs.

But what should be, in other respects, the ideal musical criticism? Mr. Newman asks his readers to be patient. "I shall try to explain before long in a book."

Reading Langford's articles, one might well question Mr. Newman's judgment. It is only when Langford grows technical that he ceases to interest. Putting aside passages that might be called by Mr. Newman too fine writing, one finds pages in which the composer's relationship with his work is clearly traced. Langford has the gift of saying much in a few words. For example, he is writing about one of Mozart's string quartets: "It seems unjust to liken the opening movement of this work to Mendelssohn; but to be like Mendelssohn at the time this work was written was something of a



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miracle, and this music does seem to show us what Mendelssohn somehow ought to have been. His passion and his imagination failed him for the task."

* * *

A book of a different nature, yet one that Mr. Newman might find valuable in his pursuit of the ideal criticism is André Coeuroy's "Appels d'Orphée", a series of essays showing how music affected Gérard de Nerval, George Sand, Banville, Renan, Barres in their writings and the attention paid Wagner by the French in fiction, poetry and essays. Coeuroy prefaces the chapters by reminding the reader that those who are greatly moved by music and let it guide their pen are not those who do it the most honor. The most inspired are not the best judges: Tieck who, invoking cosmic music, waxes delirious did not understand Beethoven; Fénelon had declared that music which only flattered the ear was nothing but the amusement of weak and lazy persons—music good for nothing except when it fitted the meaning of the words. Gérard de Nerval, passionately fond of folk songs—his charming verses beginning

> "Il est un air pour qui je donnerais
> Tout Rossini, tout Mozart, et tout Weber,"

are known to all lovers of French poetry—curiously interested as a traveler in Europe and the East in all forms of music, a friend and admirer of Liszt, had evolved theories which made him appreciate those of Wagner: that poetry and music are derived jointly and

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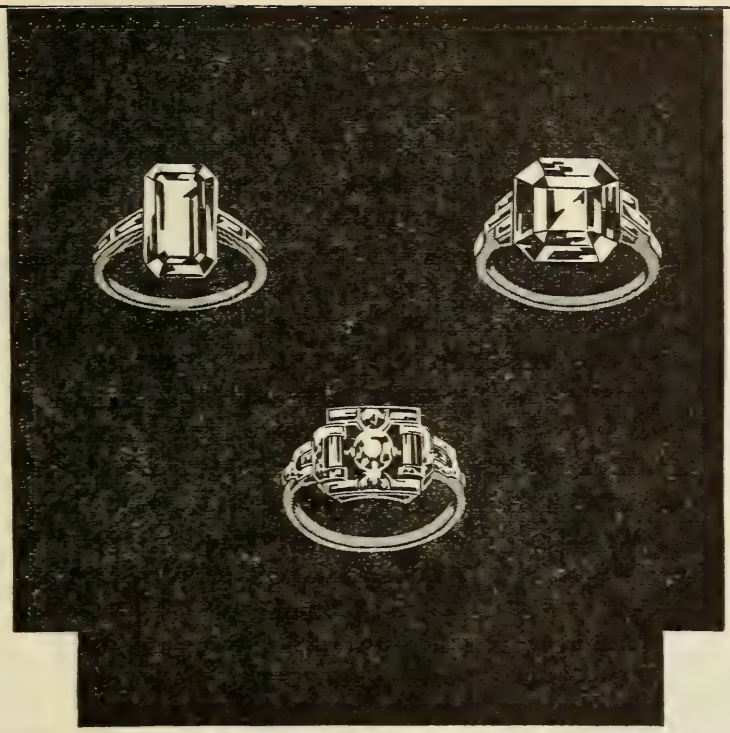
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simultaneously from the same spiritual source. He wrote that his poem. "Les Cydalises" had come to him, in spite of himself in the form of a song; that he had found at the same time the verses and the melody.

The chapter on the musical inspiration of George Sand supplies missing pages to the biographies. As a musician or lover of music she is usually dismissed with the customary remarks about Chopin, Liszt and her romance "Consuelo", but music and musicians enter into many of her novels, for she with Liszt and Lamennais believed that a virtuoso should have an educational and social mission.

Banville, the charming poet, and brilliant juggler of glittering words, admired Wagner because he thought the music dramas resembled Greek tragedy in which lyric strophes were sung as interludes yet were connected with the action. He believed with Baudelaire in correspondences of sounds, colors and perfumes; he anticipated Verlaine in stating: "The flow of verse is skilful and complicated music. Once you know by heart all the combinations of this music, and have assimilated them the versified phrase will sing of itself." In the early Forties there was a combined attack of the Paris press against the Opéra: there were no singers any more, the orchestra was pitiably weak. Banville was savagely personal in his satire. Scribe, as a librettist, was Banville's pet abhorrence. The librettos and the scenery prevented enjoyment of the music. Roqueplan, the director, knew that if the public liked the music of a certain composer, it was his duty to give it. See him seated in his room, courteous to a newcomer bringing his score, turning over the



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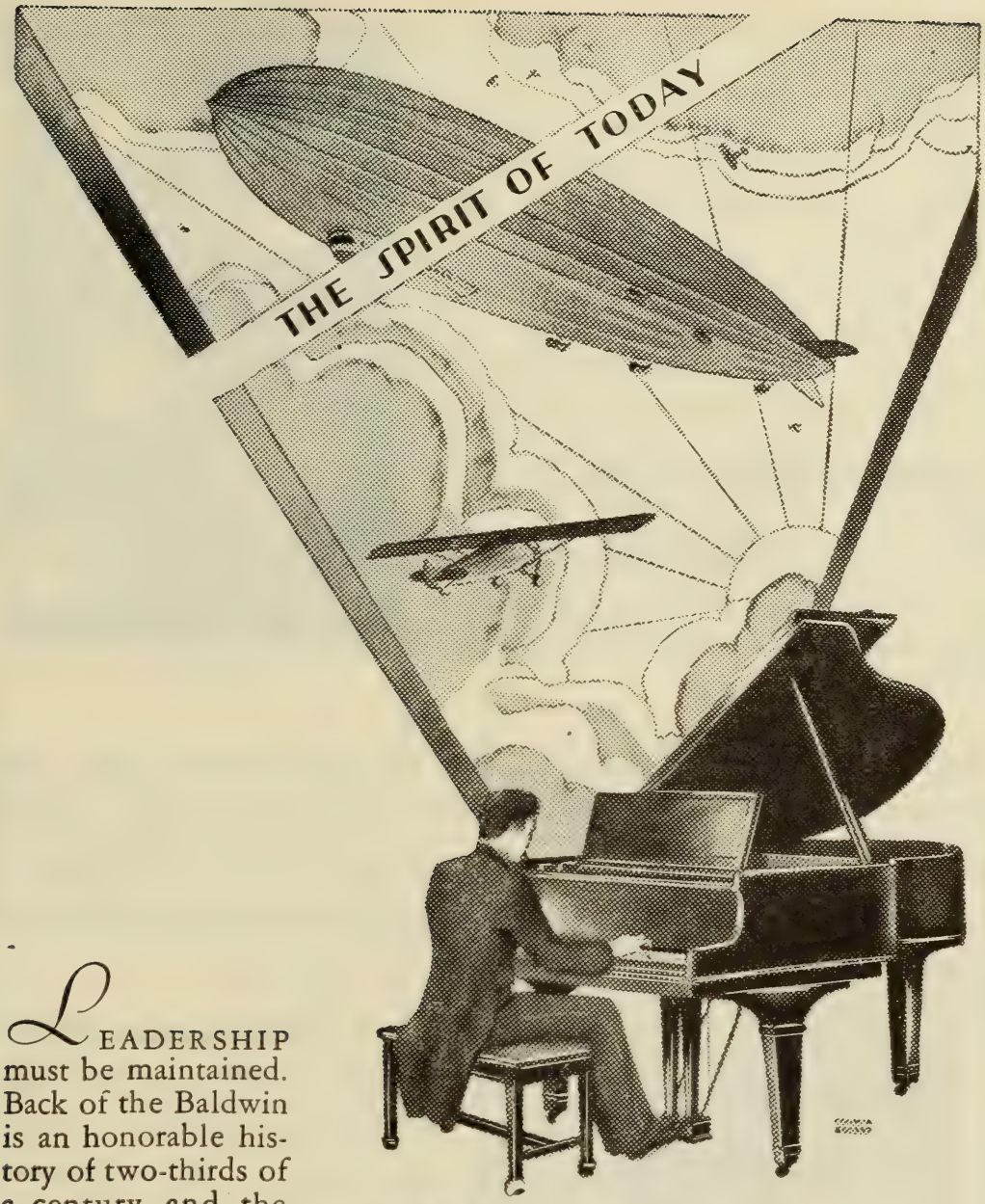
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pages, making a thousand promises, swearing that nothing was more easy than to begin rehearsals, and then on the threshold of the door:

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"Why no," said the other abashed, "I am Dupieu."

"Ah, you are not M. Meyerbeer. I am extremely sorry; there's nothing doing then, for, you see, the only composer at present is Meyerbeer."

Banville ridiculed Berlioz for his huge orchestra, attacked Wagner, "the Prussian" and never pardoned his "Capitulation"; his idols were Auber, Gounod, Massenet, Reyer, Salvayre and, above all, Meyerbeer. Banville had no musical taste, says Coeuroy, but he had a belief in good music that was rare among the writers of that time, and so he was bitter against operettas of the Second Empire and the composers of them, and the foolish applauding audiences. He could not bear the thought of Helen as depicted by Meilhac and Halévy for Offenbach's music. He mocked the bourgeois with his red nose and pot belly giving a course of musical history to his wife at the Opéra, not hearing a word that was sung; suddenly starting up with joy, for he had recognized a tune that his Bibiche played on the piano.

* * *

They will not let Beethoven alone. Edouard Herriot's life of that composer recently published is praised by Georges Auric. Romain Rolland has written a volume of over four hundred pages in the translation by Ernest Newman, "Beethoven the Creator"—and it is

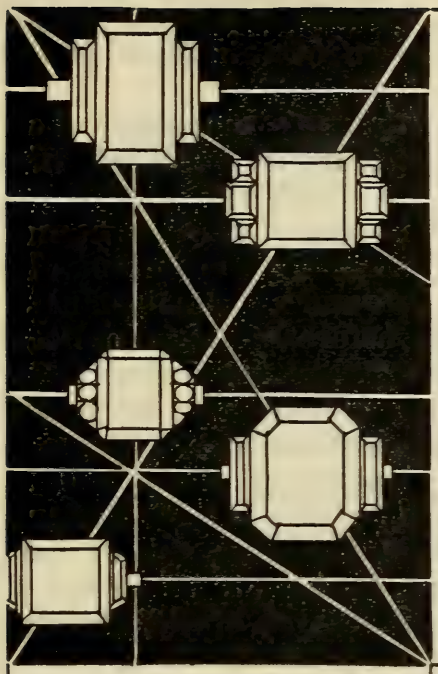


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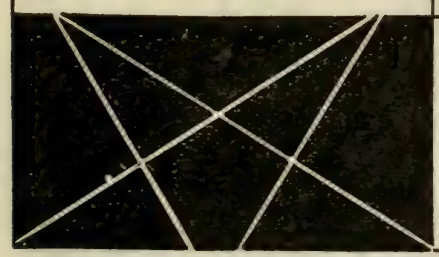
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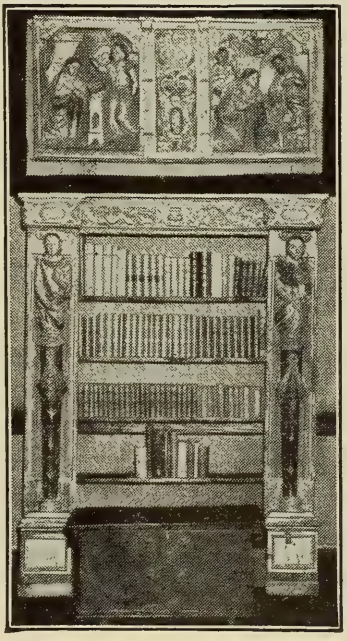
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said that there will be two more volumes on the same scale. Mr. Hubert Hughes is of the opinion that M. Rolland is painting a full length portrait of himself, as the Beethoven of this book is the author's rather than the universal Beethoven.

There's a good deal of hifalutin in M. Rolland's rhapsody. Beethoven is "not the shepherd driving his flock before him" but "the bull marching at the head of his herd"—to which the man in the street might justly say "Bull." Beethoven is "one of the Columbuses who, launched in the night on the stormy sea of the Revolution, discovered their own ego"; he is not only a bull and a Columbus, he is an eagle on his own rock, a superman long before Nietzsche, a little savage from Bonn, "one of those hard, knotty, pitted fruits of the age that produced a Mirabeau, a Danton, a Napoleon." He is not merely one man, he is the army of the "Eroica" on the march; also a "master builder of Roman vaults, this imperator of the will to order." That he is a Titan has been said before, but M. Rolland finds that he is also a giant blacksmith, a Hercules, a born carpenter, "the emperor of the world of feeling, the king in the castle of Solitude, the Homer of the Empire, the Æschylus of the Revolution" not to mention other shapes and appearances.

The wonder is that Mr. Newman could with a grave face translate these hysterical characterizations into English.

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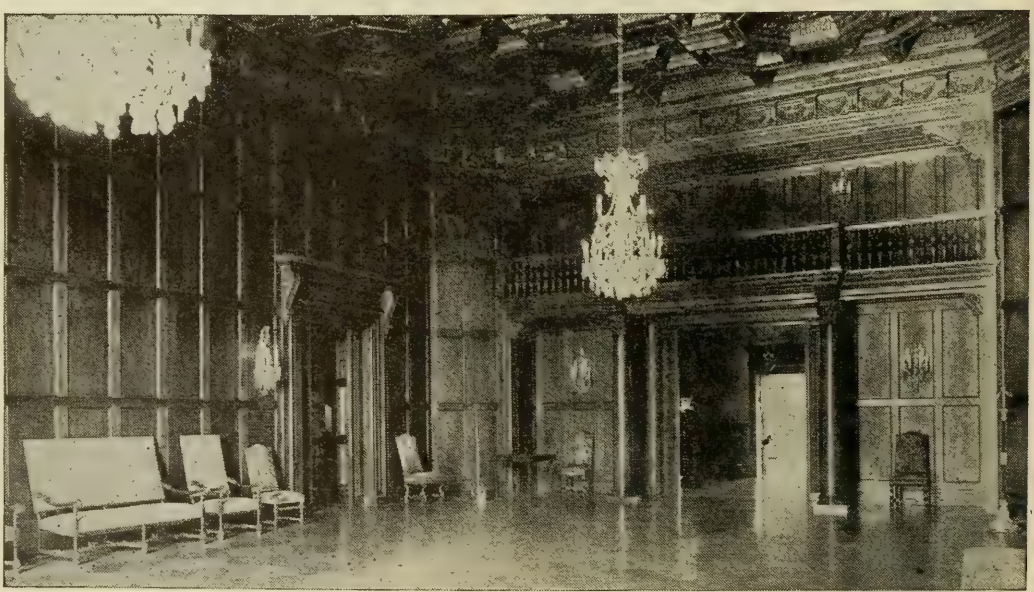
(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Leningrad.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Leningrad on February 20, 1896, was also based on the sketches for this Symphony.

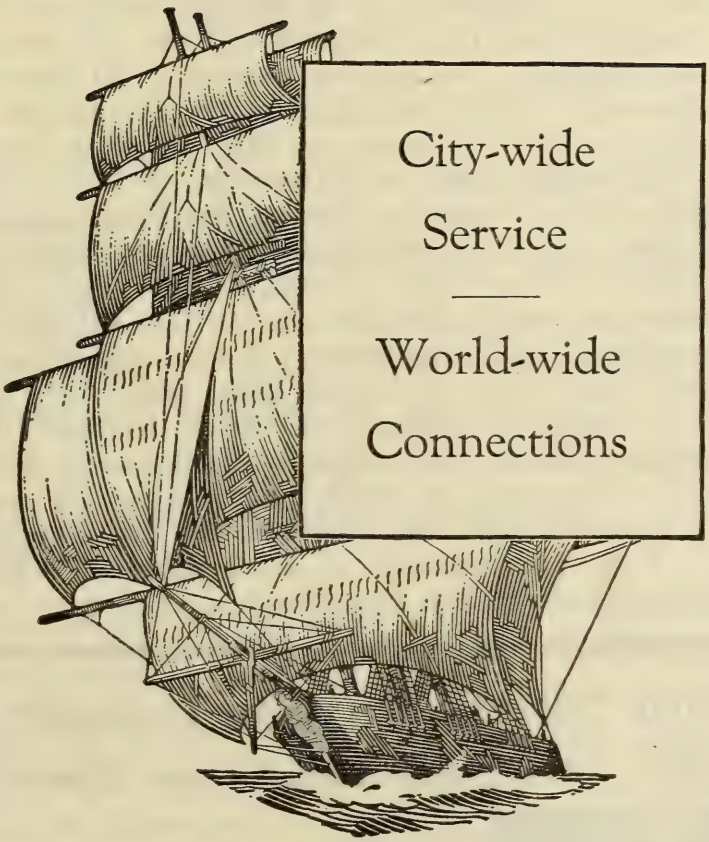
* * *

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must also soon go to London. I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on

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the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one,* but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tchaikovsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boïto, Bruch, the Doctor's degree *honoris causa.* Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert, Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged un-

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favorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a Requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first

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three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Leningrad in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at Leningrad October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

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The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restau-

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rant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. We have been assured by other Russians who knew Tchaikovsky that he killed himself, nor was the reason for his so doing withheld. Peter's brother Modest gives a circumstantial account of Peter's death from natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put

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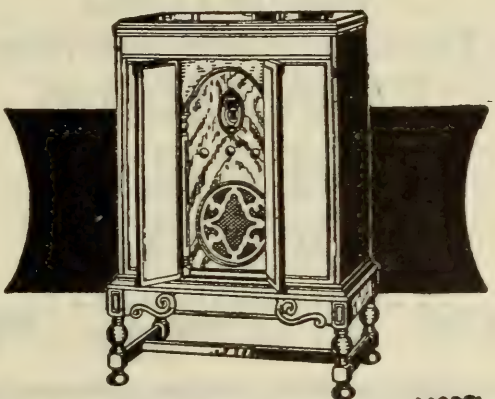
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into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the Communion, and he spoke words that the dying man could no longer understand. "Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

* * *

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled

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with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

* * *

Each hearer has his own thought when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is in that word.

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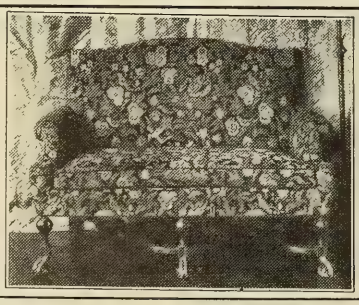
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Third Kalander in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: "This is indeed life. O sad that 'tis fleeting!" The trio is as the sound of the clock that in Poe's wild tale of the Masque of the Red Death compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments.* The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not like Tchaikovsky, call him a barbarian, a

*Note the effect of the constant drum-beats in O'Neill's "The Emperor Jones."

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savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance, it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound from the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's drum has "the innuendo of design"; we are not sure but he worshipped it with fetishistic honors; surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"

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Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride:
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

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that there is in earthly fame. As Victor Hugo said, success is hideous. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing in Roman Streets, at Tasso with the laurel wreath, at coronation of King or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

> "The glories of our blood and state
> Are shadows, not substantial things;
> There is no armour against fate;
> Death lays his icy hands on kings."

Vernon Blackburn compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

> 'He will awake no more, oh, nevermore!—
> Within the twilight chamber spreads apace
> The shadow of white death.'

"As the musician strays into the darkness and into the miserable oblivion of death . . . Tchaikovsky reaches the full despair of those other lines:—

> 'We decay
> Like corpses in a charnel; fear and grief
> Convulse us and consume us day by day,
> And cold hopes swarm like worms within our living clay.'

"With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,'



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writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tchaikovsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

* * *

The symphony is scored for three flutes (the third is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, tamtam, and strings.

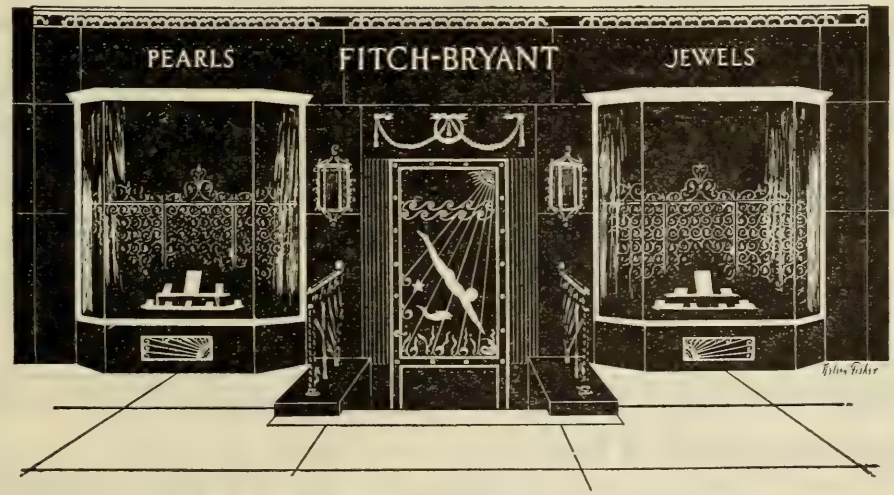
The first performance in the United States was by the Symphony Society of New York, Walter Damrosch conductor, March 16, 1894.

The first performance in Boston was by the Boston Symphony

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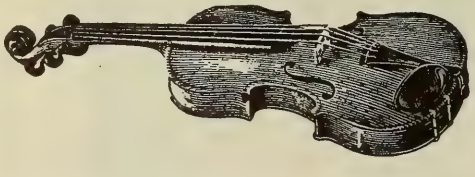
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Orchestra, Emil Paur conductor, on December 29, 1894. Later performances at these concerts were on January 11 and February 15, 1896; April 3, 1897; February 5 and October 29, 1898; January 11, 1902; December 23, 1904; March 16, 1907; November 14, 1908; April 29, 1911; March 28, 1924; October 23, 1925; February 17, 1928.

* * *

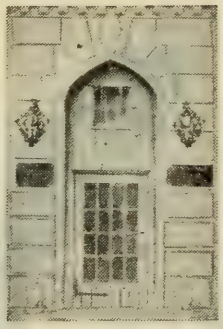
Tchaikovsky was not the first to put funeral music in the Finale of a Symphony. The Finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral Music. Consolation in Tears." The first section is a Larghetto in F minor, but an Allegretto in F major follows.



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FRIDAY AFTERNOON, NOVEMBER 8, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 9, at 8.15 o'clock

Mozart . . . Symphony in E-flat major (Koechel No. 543)

I. Adagio; Allegro.
II. Andante.
III. Minuetto; Trio.
IV. Finale: Allegro.

Gruenberg . . . "The Enchanted Isle," Symphonic Poem

Spohr . . . Nocturne (Suite for Wind Instruments), Op. 34

a. March.
b. Minuet.
c. Andante with Variations.
d. Polonaise.
e. Adagio.
f. Finale.

Strauss . . . "Till Eulenspiegel's Merry Pranks," after the Old-fashioned Roguish Manner,—in Rondo Form, Op. 28

There will be an intermission after Gruenberg's "Enchanted Isle"

A lecture on this programme will be given by A. H. Meyer and R. G. Appel, on Thursday, November 7, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

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FORTY-NINTH SEASON, 1929–1930

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
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Fourth Programme

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Mozart . . . Symphony in E-flat major (Koechel No. 543)

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II. Andante.
III. Minuetto; Trio.
IV. Finale: Allegro.

Gruenberg . . . "The Enchanted Isle," Symphonic Poem
(First time in Boston)

Ravel . . . . . "Ma Mère l'Oye" ("Mother Goose")
Five Children's Pieces

I. Pavane de la Belle au Bois Dormant.
(Pavane of Sleeping Beauty.)
II. Petit Poucet.
(Hop o' my Thumb.)
III. Laideronnette, Impératrice des Pagodes.
(Laideronette, Empress of the Pagodas.)
IV. Les Entretiens de la Belle et de la Bête.
(Beauty and the Beast Converse.)
V. Le Jardin Féerique.
(The Fairy Garden.)

Strauss . . . "Till Eulenspiegel's Merry Pranks," after the Old-fashioned Roguish Manner,—in Rondo Form, Op. 28

There will be an intermission after Gruenberg's "The Enchanted Isle"

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(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces; there is the orchestration of Handel's "Acis and Galatea"; there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Cosiì fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two

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thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." He borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge: the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl, and later by Hans Mersmann.*

Mozart could not reasonably expect help from the Emperor. The

*This letter was written in June. It was addressed: "Honorable O. B." (*Ordensbruder*=Brother of the Order) "Dearest, best of friends." In it Mozart asked for one or two thousand guldens for a period of one or two years: "If you should perhaps be unable to spare so large a sum at such short notice, I beg you to lend me a few hundred gulden at least till to-morrow, as my landlord in the Landstrasse was so importunate that, in order to avoid trouble, I was obliged to pay him on the spot, and this has put me to great embarrassment." Mozart wrote Puchberg again in June: "I have not the heart to enter your presence, as I am obliged to tell you frankly that I cannot possibly pay back so soon the sum you lent me." He begged Puchberg to get him money through some other channel. In July, 1789, he asked Puchberg to lend him "another" five hundred florins and spoke of paying him back ten florins a month. In 1790 he asked for a few ducats for a few days only. There were later letters asking for money.

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composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15 P.M.; he preferred water as a beverage, but would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says that Joseph was "passionately fond of music and a most excellent and accurate judge of it. We know that he did not like the music of Mozart.*

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing mad. Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786 says in his memoirs (written by Theodore

*For a description of Joseph going to Versailles, sleeping there on a straw mattress and covered with a wolfskin, in order to give his sister Marie Antoinette lessons in the simple life "and of philosophical detachment," leaving with her on his departure a long homily to serve her as a moral guide, see "Marie Antoinette," by the Marquis de Ségur (Chapter IV, "The Era of Folly").



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Hook) : "The ridotto rooms, where the masquerade took place were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." Mozart wrote for these dances, as did Haydn, Hummel, Beethoven.

Thus was Mozart without true royal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to repeat the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This

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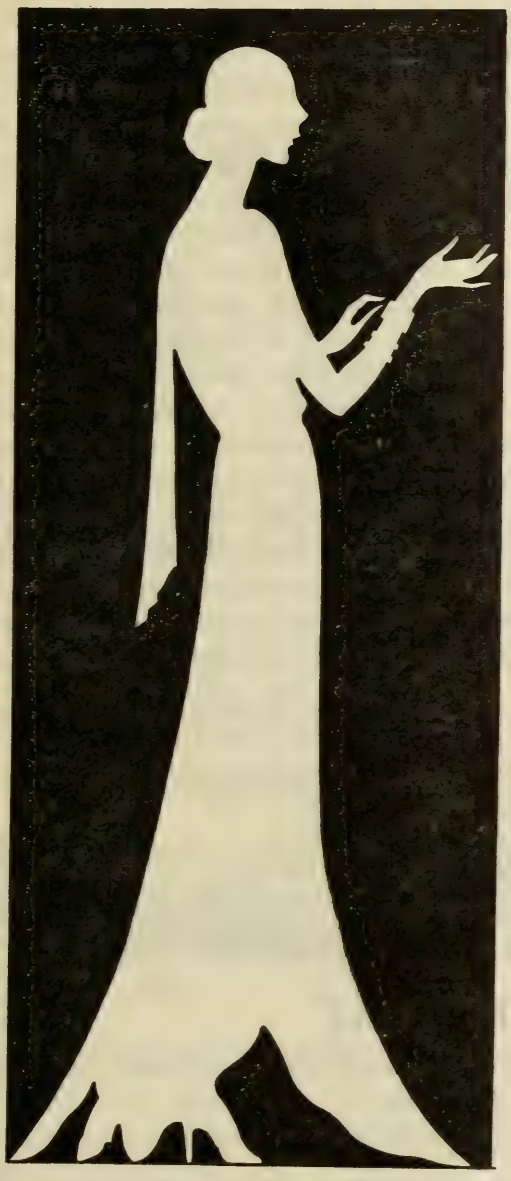
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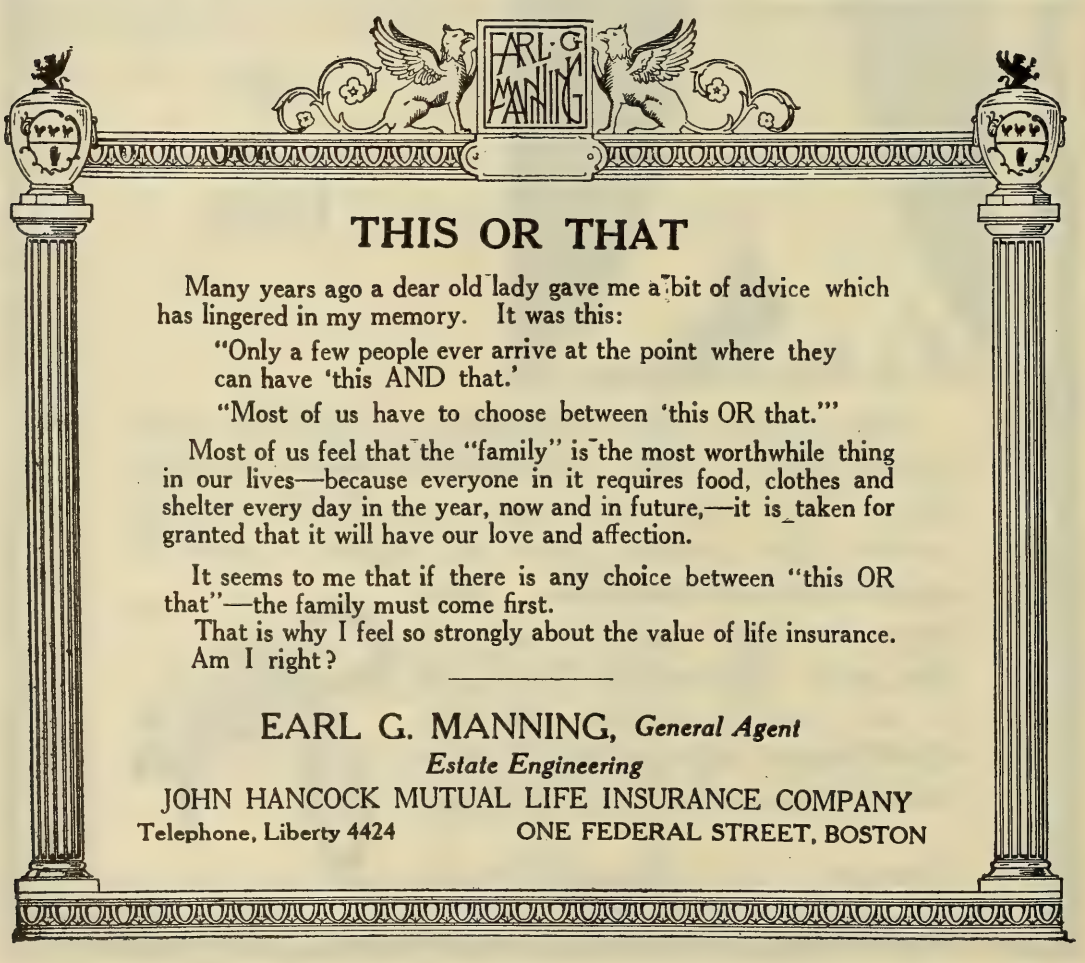
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lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his (Mozart's) body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither has 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace to his ashes!"

As John F. Runciman wrote*: "It may be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Carpellmeister Bach. Bach, it is true, was merely Capellmeister—he hardly dared to claim social quality with the citizens who tanned hides or slaughtered pigs; and probably the high personages who trimmed the local Serene Highness's toe-nails scarcely knew of his existence. Still, he was a burgher, even to the killers of pigs and the tanners of hides; he was thoroughly respectable, and probably paid his taxes as they came due; if only by necessity of his office, he went to church with regularity; and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he

*"Old Scores and New Readings: Discussions on Musical Subjects" (London, 1899).



THIS OR THAT

Many years ago a dear old lady gave me a bit of advice which has lingered in my memory. It was this:

"Only a few people ever arrive at the point where they can have 'this AND that.'

"Most of us have to choose between 'this OR that.'"

Most of us feel that the "family" is the most worthwhile thing in our lives—because everyone in it requires food, clothes and shelter every day in the year, now and in future,—it is taken for granted that it will have our love and affection.

It seems to me that if there is any choice between "this OR that"—the family must come first.

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served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor and presumably never paid his taxes; we may doubt whether he often went to church*; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and, as he grew older, he lived more and more within himself and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Saleri and his attendants protest that he was not a composer to compare with Salieri. . . . Mozart lived in the last days of the old world, and the old world and the thoughts and sentiments of the old world are certainly a little *passés* now. But if you examine 'Don Giovanni' you must admit that the Fifth and Ninth Symphonies, 'Fidelio,'' 'Lohengrin,' the 'Ring,' 'Tristan,' and 'Parsifal' have done nothing to eclipse its glories; that while fresh masterpieces have come forth, 'Don Giovanni' remains a masterpiece amongst masterpieces, that it is a masterpiece towards which all other masterpieces stand in the relation of commentaries to text."

As Runciman says, Mozart in 1788 was unappreciated save by a few, among whom were Frederick William II, King of Prussia;

*Mozart was of a deeply religious nature, as is shown by many of his letters to his father. In one letter he spoke of not liking when journeying to attend the Mass, for the churches were cold.—P.H.

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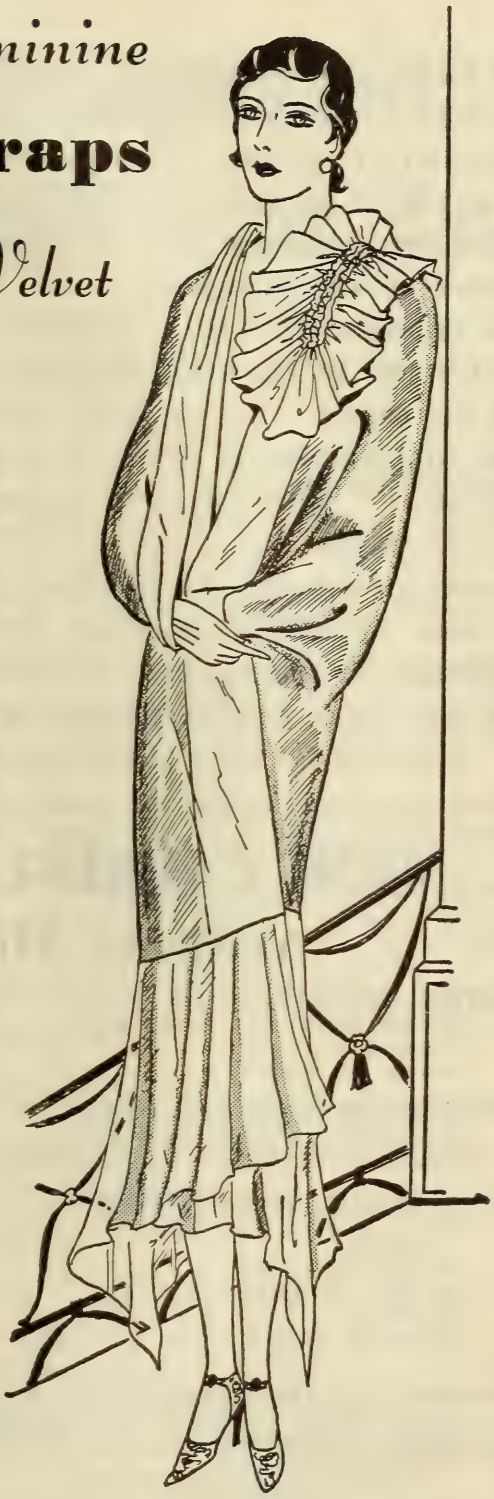
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he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

* * *

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon de Tonkünstler" (1790) speaks appreciatively of him; the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years. It is stated in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." This reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him. Among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a

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Stars lead us ever on
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symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players, began again at the same speed, stamped the time so furiously that his steel shoe-buckle flew into pieces. He laughed, and as the players still dragged, he began the Allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

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The early programmes, even when they have been preserved seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were not then published. The two that preceded the great three were composed in 1783 and 1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry that should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an extraordinary rhapsody: "Love and melancholy are breathed forth in purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their move with the spheres in the eternal circles of the solemn dance." So explained Johannes Kreisler in the "Phantasiestücke in Callots Manier."

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

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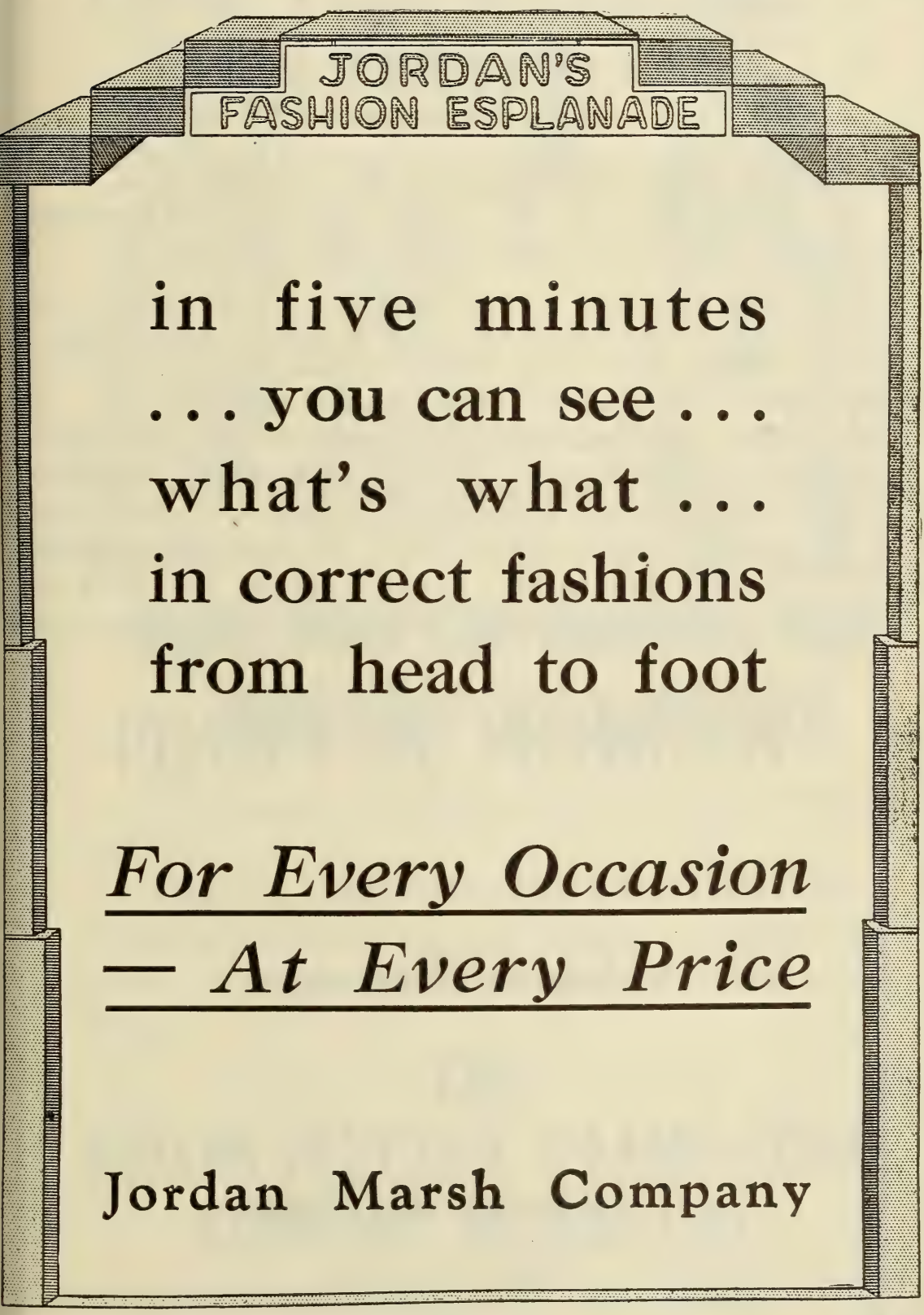
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2. Andante, A-flat major, 2-4.
3. Minuetto, E-flat major, 3-4.
4. Finale, Allegro E-flat major, 2-4.

"The Enchanted Isle," a Symphonic Poem for Orchestra

Louis Gruenberg

(Born in Russia on August 3, 1883; living in Brooklyn, N.Y.)

This symphonic poem was performed for the first time at the second concert of the 70th Annual Festival of the Worcester (Mass.) County Musical Association, held at Mechanics Hall, Worcester. This concert took place on the afternoon of October 3, 1929. Albert Stoessel conducted the Festival Orchestra. The other orchestral pieces were Monsigny's Chaconne et Rigaudon and Gustav Holst's Japanese Suite. The Marmeins danced their drama dances to music by Dukas, Franck, Rebikov, MacDowell, Mendelssohn, Prokofieff, Jaernevelt, Holst. We wrote to Mr. Gruenberg ask-

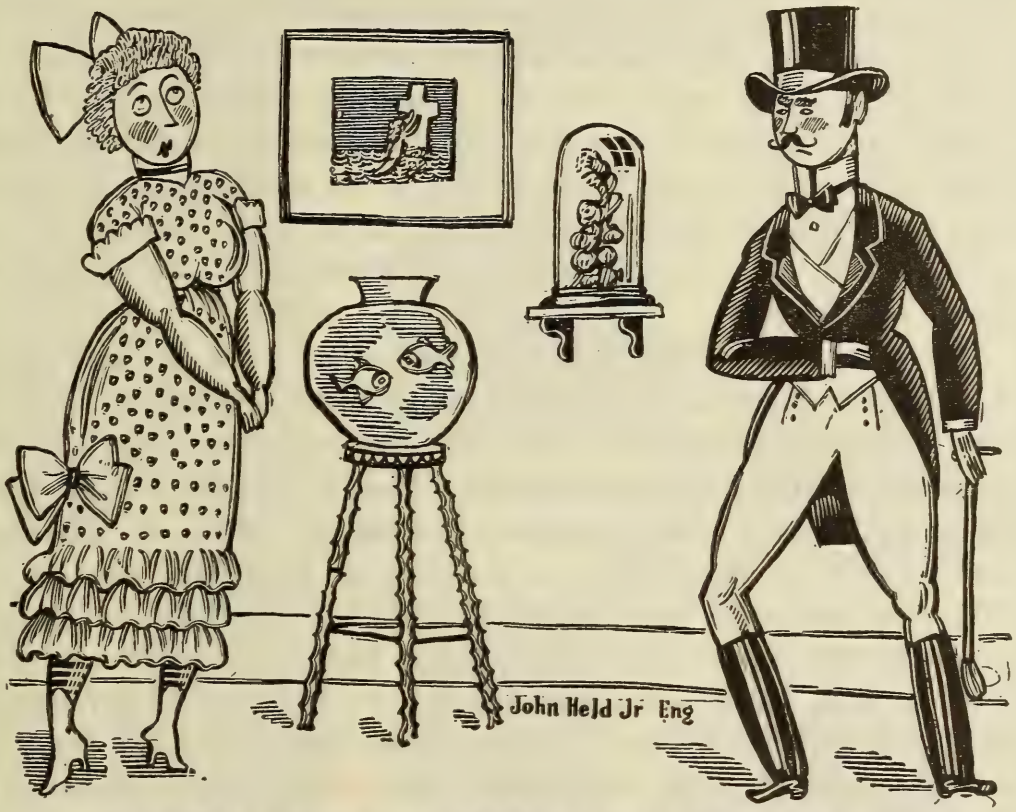
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ing if he had any particular isle in mind. He answered by the following interesting letter:

"It has always been my firm conviction that a composition should stand on its own legs (so to speak) if able, or if not, that no amount of props in shape of words could possibly help it to stand upright. And having stated the above, I shall do what one must always do to firm convictions, if one is to continue to function artistically; that is, destroy or ignore them, and proceed to tell you what there is to be told about 'The Enchanted Isle' and other matters related to it.

" 'The Enchanted Isle' is the second of a series of four tone-poems projected during the World War, in an attempt to make a world somewhat pleasanter than the one existing then. These tone-poems had the following fanciful titles: *a.* 'The Hill of Dreams' (this won the New York Symphony Prize in 1919); *b.* 'The Enchanted Isle'; *c.* 'The Valley of Voices'; *d.* 'The Blue Castle.'

"The last two were never finished, owing to the fact that I lost interest in the series after leaving for Europe in 1919 (only to return to New York early last year). In rummaging through a bale of manuscripts which I had not seen for over eight years, I found the score of 'The Enchanted Isle,' whose very existence I

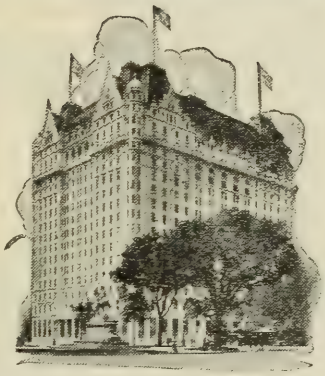
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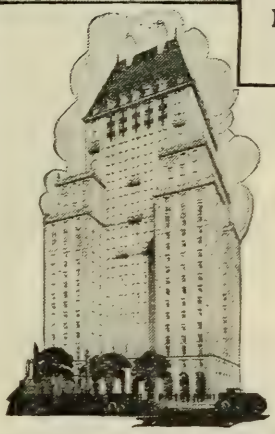
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had completely forgotten. As I idly turned its pages, a theme here, a passage there gradually brought back to me the wistful romantic days of my youth, when all is well, even if it isn't. I grew sentimental and determined to recapture a whiff of these enchanted islands of memory, gradually making a complete new score, retaining the emotions—most of the melodies of the original work—but making use of my newly-acquired freedom, knowledge of orchestration, harmony, and construction. And that sums up what 'The Enchanted Isle' represents in my artistic career to-day—a bridge between the old and the new.

"Other works are: (1) 'Daniel Jazz'*; (2) 'Creation'; (3) 'Jazz Suite' (which Mr. Stokowsky is doing soon); (4) 'Vagabondia' (which had a first performance in Prague with the Prague Philharmonic); (5) a Ballet (the book, which I wrote myself, standing in the way of a production); (6) 'The Dumb Wife,'† opera in two acts (never produced because of failure of obtaining the per-

*'Daniel Jazz' was performed in Boston at a concert of the Chamber Music Club and the Flute Players Club in Jordan Hall on April 23, 1928. Colin O'More, tenor, sang the text of Vachel Lindsay's poem; Richard Burgin conducted the Chamber Orchestra. The programme also included Schoenberg's "Pierrot Lunaire" (Greta Torpadie, singer), Stravinsky's Octet for wind instruments, and Hindemith's "Marienlieder" (Miss Torpadie, Mr. Tillotson, pianist).

†Is this opera based on Anatole France's "Comédie de celui qui épousa une femme muette", produced at the Porte-Saint-Martin, Paris, on May 30, 1912, with Mlle. da Pouzols taking the part of Catherine? The play was seen in Boston with Lillah McCarthy as Catherine in the translation made by Curtis Hidden Page for Granville Barker.

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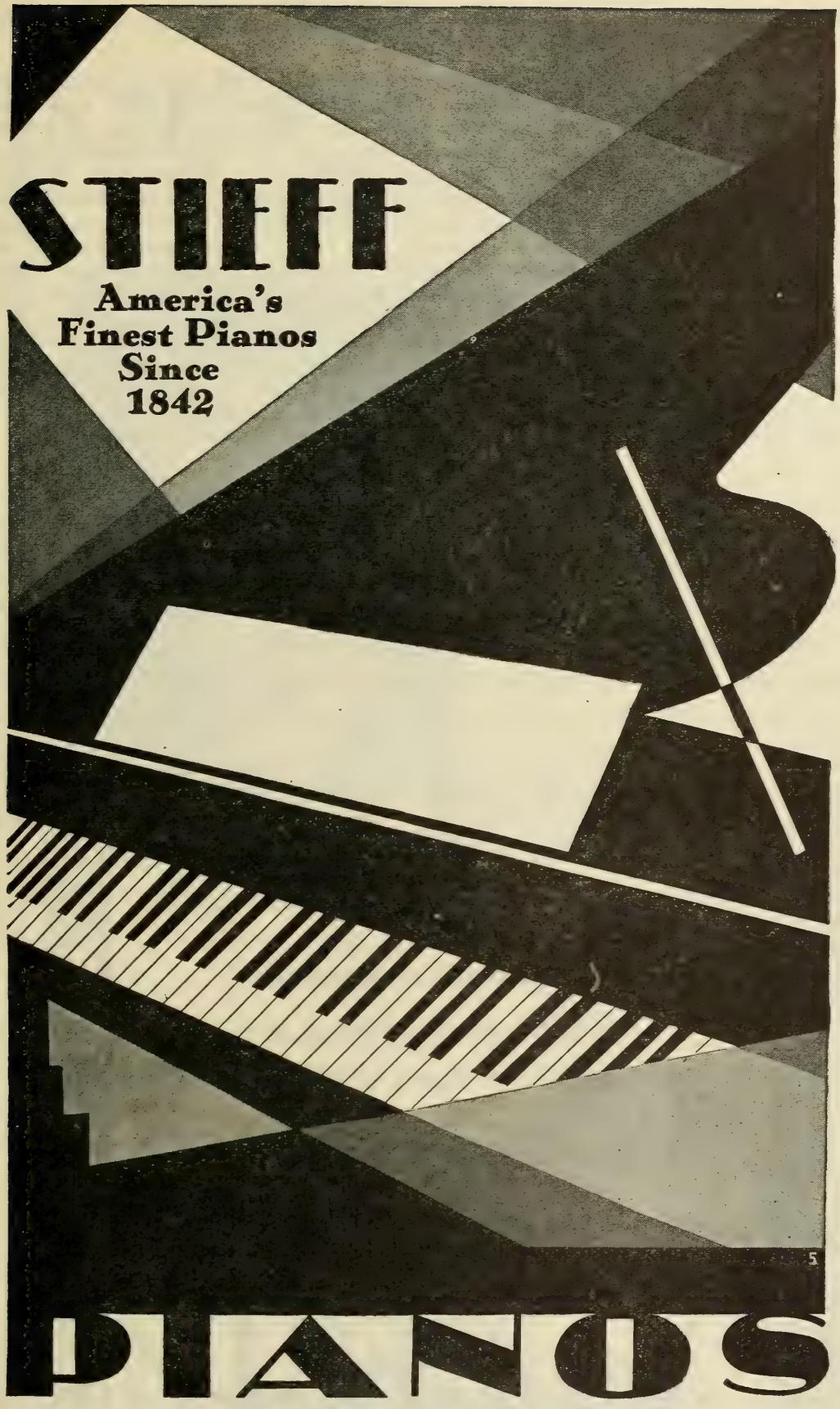
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forming rights); (7) a mass of chamber works; (8) three new works yet to be heard even by the composer."

According to the Worcester Festival Programme Book, edited by Walter Edward Howe, Mr. Gruenberg came to the United States in 1885 and was educated in the public schools of New York. He took piano lessons of Adele Margulies. He later studied at the master school of the Vienna Conservatory; still later, with Busoni, piano-playing and composition. (Riemann's "Musik-Lexikon" (1922) says that he also studied composition at Berlin with Fr. E. Koch). Having toured in European countries as a pianist, he returned to the United States with Busoni and composed the music of an opera-libretto by Busoni, "The Bride of the Gods." In 1919 he played at a recital in New York some of his own compositions, among them "Five Impressions based on Oriental Themes." The list of his work includes sonatas for violin and piano, a symphony, a piano concerto, songs, and piano pieces. He is one of the founders of the American Composers' Guild and a director of the International Composers' Guild. Not long ago he was made president of the United States section of the International Society for Contemporary Music.

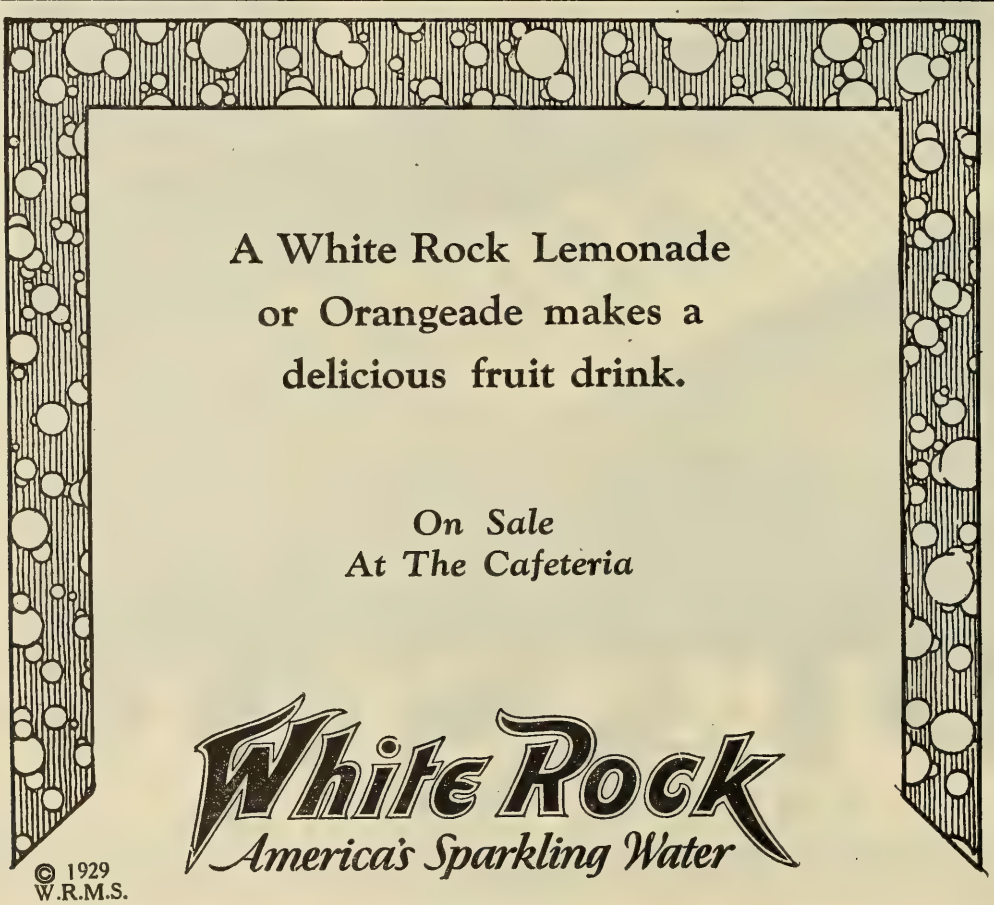
"The Enchanted Isle" is published by the Juillard Musical Foundation.

"Ma Mère l'Oye," 5 Pièces Enfantines ("Mother Goose."* Five Children's Pieces) . . . . . Joseph Maurice Ravel

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living near Paris)

These pieces were originally composed in 1908 for pianoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in

*Mother Goose in English does not tell fairy tales.—Ed.



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1910. They were first performed at a concert of the Société Musical Indépendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

1. Pavane of the Sleeping Beauty. Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. "Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

III. "Laideronnette, Empress of the Pagodes." The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The



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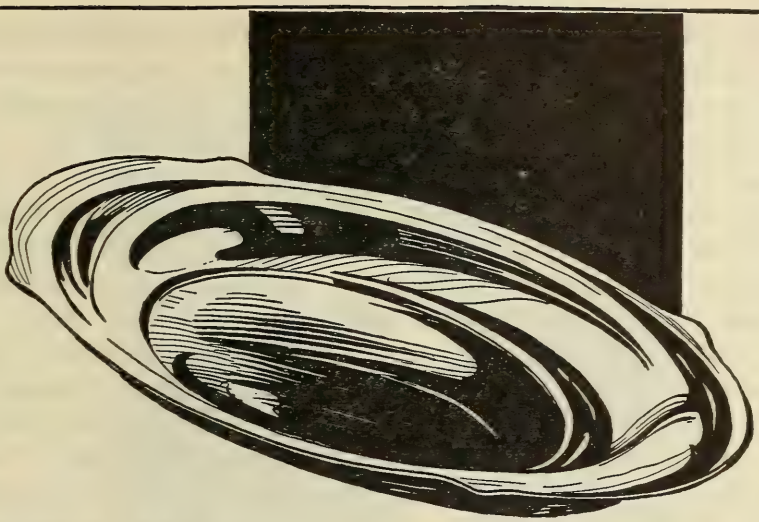
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pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch,—the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

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"Beauty, will you be my wife?"
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Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

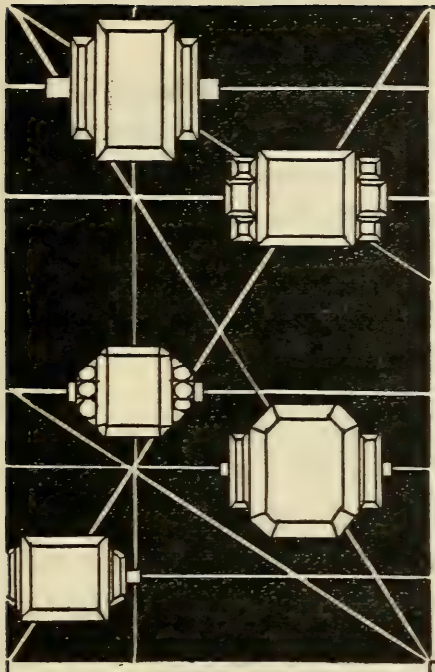
"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895.



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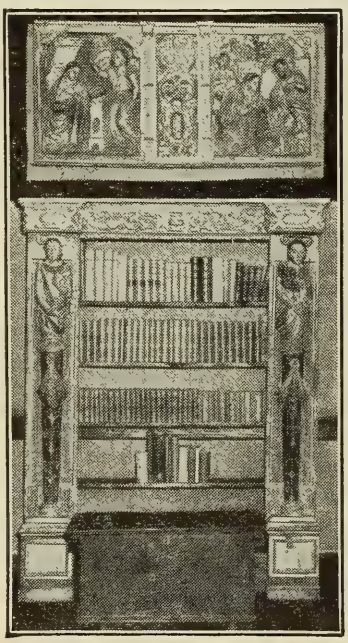
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It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, February 22, 1896. It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13, 1916, November 12, 1920, March 31, 1923 (Bruno Walter, conductor), December 12, 1924, October 15, 1926, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Mr. Krehbiel well said: "The reference [*Schelmen-*

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weise] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

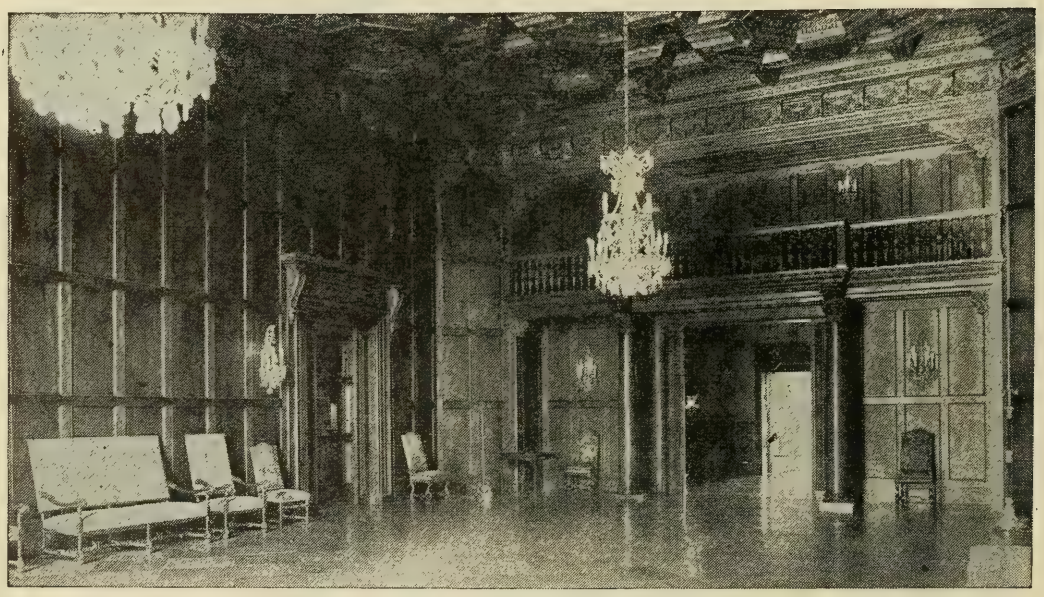
Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse, —on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an

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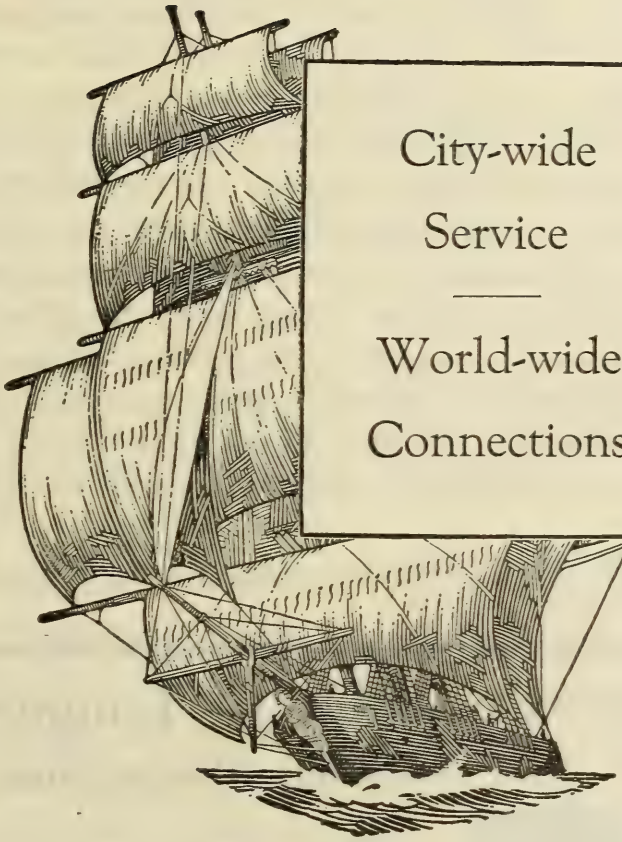
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old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Certain German critics were not satisfied with Strauss's meagre

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clue, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: Gemächlich (Andante commodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in sforzato upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, Sehr lebhaft (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, violoncellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given, by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

*It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer," or elaborate explanation of the composition.

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Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thoroughgoing adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

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This was his first merry prank; a second follows immediately: Gemächlich (Andante commodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near (violoncellos). A troop of honest, worthy Philistines! In an

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instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, violoncellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

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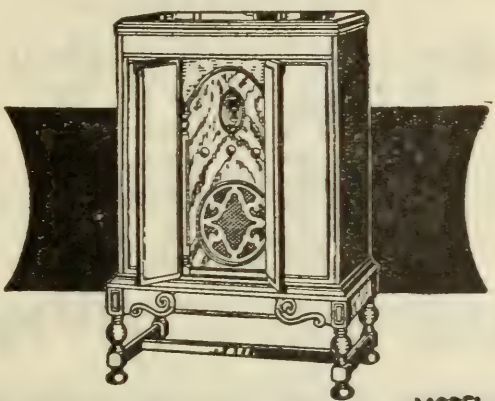
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clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-face knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings, the epilogue begins. At first it is almost identical with the introductory measures, which

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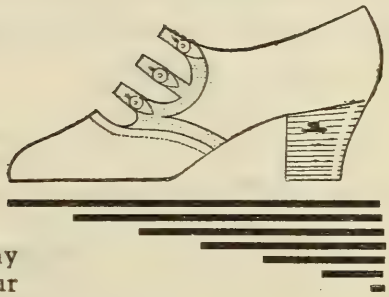
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are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he never publicly contradicted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

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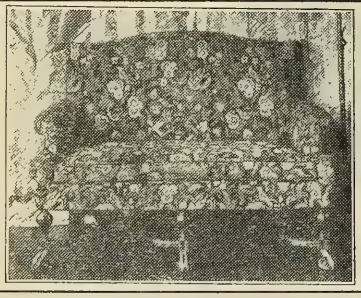
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—Claude Debussy.

∴

Strauss's "Till Eulenspiegel" served as music to a ballet arranged by Waslav Nijinsky. The ballet was performed at the Boston Opera House on November 6, 1916, when Mr. Nijinsky mimed Till. The scenery was by Robert E. Jones. Anselm Goetzl conducted. The first performance in the United States was at the Manhattan Opera House, New York, October 23, 1916, by the Diaghilev Ballet Russe, as in Boston.

∴

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"Eulenspiegel," Singspiel by S. Schmidt (Königsberg, 1806, text by Kotzebue); Rungenhagen (about 1815); Ad. Müller (Vienna, about 1925); musical comedy in two acts, music by Cyrill Kistler (Würzburg, 1689).

"Till Eulenspiegel," opera in two acts and an epilogue, by E. von Reznicek (Karlsruhe, January 12, 1902). In the libretto, Eulenspiegel, after his fun, after his heroic deeds, leading a revolt of peasants against rapacious knights, dies in a hospital at Mölin. The heavens open. He sees among the angels his wife Gertrudis, who promise him he shall never be forgotten on earth.

"Thyl Uylenspiegel," lyric drama in three acts, text by Henri Cain and Lucien Solvay, founded on Charles de Costar's epic legend, music by Jan Blockx (Brussels, January 18, 1900). In this opera, the hero is the mind of the people of Flanders; Nelle, the heart; Soetkin, its valiant mother; Claes, its courage; Lamme, its belly. For a study of this opera, which has been revised, with an inquiry into the legend, see Robert Parville's "Thyl Uylenspiegel" (Brussels, 1900).

* * *

There has long been a dispute as to whether Tile Eulenspiegel lived and played his pranks. According to Murner, an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger in Brunswick; he wandered through Germany, Italy, Poland, and died of

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the plague at Mölin, near Lübeck, in 1350 or 1353. His tombstone, with an owl and looking glass on it, is still shown at Mölin; there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century; that Murner, writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own, insisting that he was born at Damme near Bruges; that he died there; and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says this stone is the stone of a

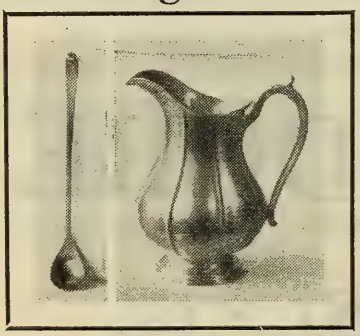


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poet Van Marlani, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterwards.

It is said that Tile's father was named Claus or Claas, and his mother's name was Anna Wibeke. Eugene Bacha, a Belgian, described Tile:

"A rogue who journeyed through the world with nothing but a clever wit in his wallet: a knowing vagabond who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet; he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road, talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages



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this amusing fellow personified the triumph of nimble wit over bourgeois dullness, foolish haughtiness, and vanity."

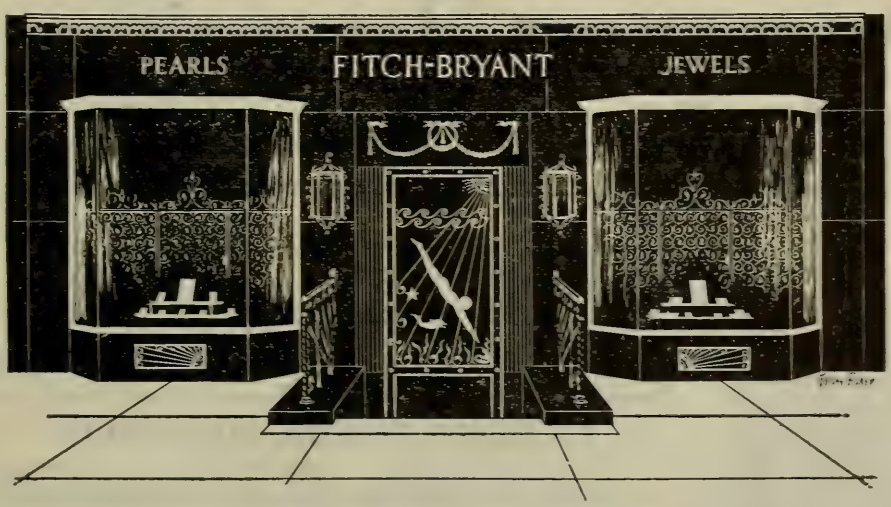
Some think that Murner, then in open revolt against the clergy, told the life of Tile as a satire in behalf of religious revolt, to throw ridicule on smug monks, vicious lords, egoistic bourgeois. Others would have the satire general. Eulenspiegel, the looking-glass of owls, stands for the mirror of humanity, just as The Fleming speaks of the vulgar crowd as *hiboux*. The top gallery in Flemish theatres is called the *Uylenkot,* the "Owl-hole."

The first printed edition of any life of Eulenspiegel is Murner's, published at Strasbourg in 1519. This was too Rabelaisian to

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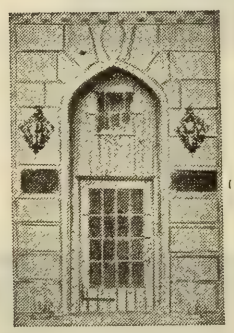
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please the religious censors; it was expurgated when a second edition was published at Cologne about 1530. It was reproduced in photolithographic form at Berlin in 1868. The book grew popular. It was reproduced in one form or another, with changes to suit the locality, in France—there were at least thirty editions—England, Italy, Denmark, Bohemia, Poland. There are imaginative works based on or inspired by Tile's life, works by Tschabuschnigg, Böttger, J. Wolff, K. Schultes, and the remarkable book by Charles Coster. See also Simrock's Folksbücher (1878). Murner's original text was reprinted by Knust at Halle in 1885. An English version is one of the stately series of the Broadway Translations.

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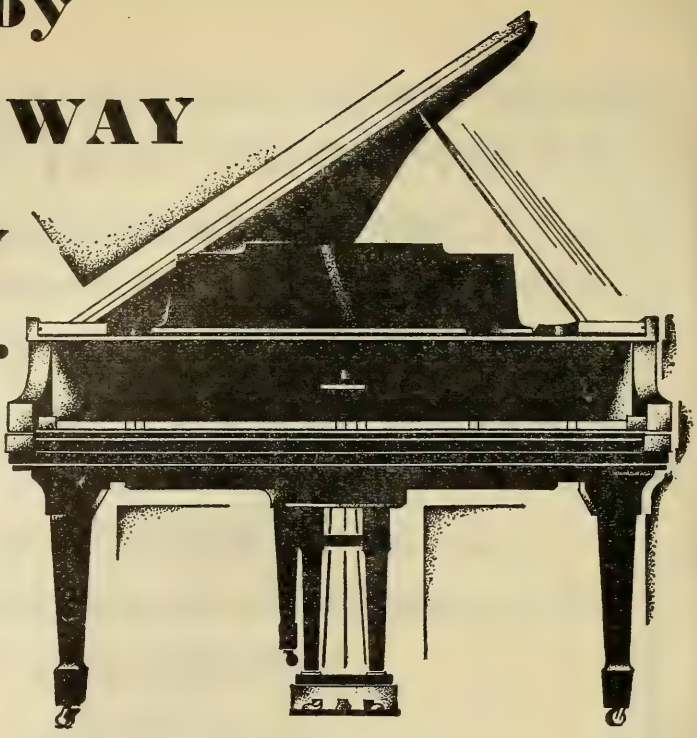
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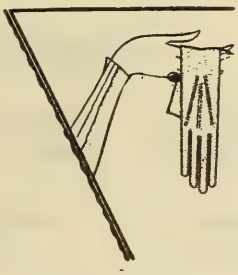
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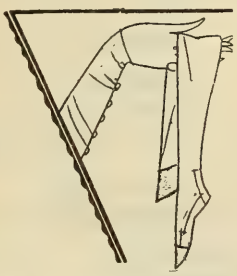
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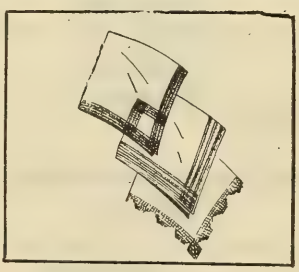
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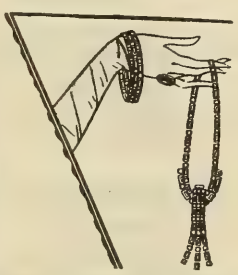
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FRIDAY AFTERNOON, NOVEMBER 15, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 16, at 8.15 o'clock

Spohr . . . Notturno for Wind Instruments and Janissaries Music, Op. 34

a. March.
b. Minuet.
c. Andante with Variations.
d. Finale.

Eichheim . . . . . { "Java" / "Burma"

Twilight at Shwe Dagon.

Dance of Prince and Princess.
Dance of Councillors, Grotesquerie.
Dance of Maids of Honor. Finale.

(Conducted by the composer)

(First time in Boston)

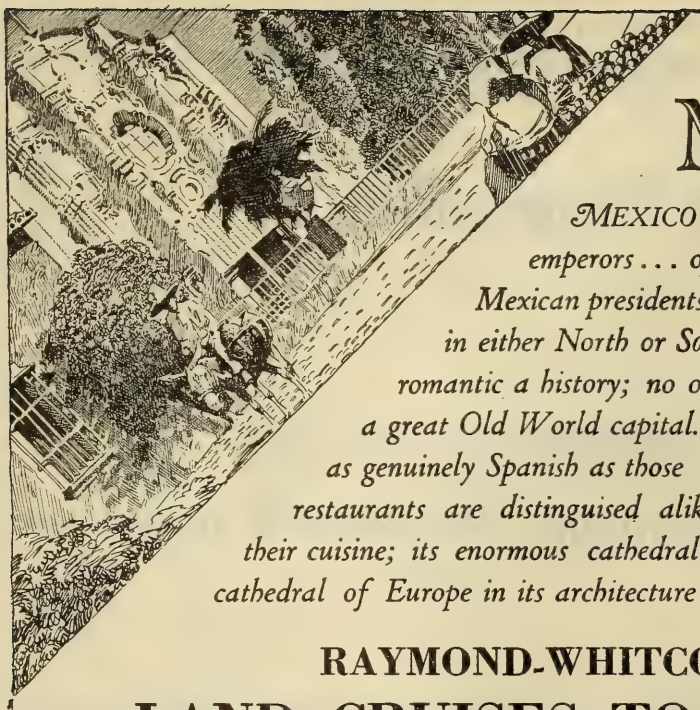
Strauss . . . . . Symphonia Domestica, Op. 53

(In one movement)

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There will be an intermission after Eichheim's "Burma"

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Notturno for Wind Instruments and Janissaries' Music,* Op. 34

Louis Spohr†

(Born at Brunswick, Germany, in the house of his grandfather, a clergyman, on April 5, 1784; died at Cassel on October 22, 1859)

Spohr, famous violinist, voluminous and once popular composer—his violin concertos, especially the seventh, eighth, and ninth, are still respected and heard in concerts—was fond of experiments in composition. He wrote double quartets, a symphony for two orchestras, a quartet-concerto, a Nonetto for strings and wind instruments. The list of his compositions includes ten operas, four oratorios, a Mass, cantatas, nine symphonies, many overtures, seventeen violin concertos and concertinos, fifteen violin duets, concertos and other pieces for clarinet, thirty-three string quartets, besides quin-

**Janitscharen-Musik* is a German term for what is also known as Turkish music: triangle, cymbals, and bass drum. The Janissaries were Turkish soldiers organized in the fourteenth century. Down to about 1600 they were Christian youths forced into service to whom young captives taken in war were added. The discipline was military and monastic. The corps was there only home. For centuries they were the glory of the Ottoman troops. Receiving no pay except in war, they were permitted to work at trades and serve as police. Mutinies were frequent. A final one in 1825 or 1826 led to abolishment. For a recent and vivid account of their bravery, cruelty, and general turbulence, see Fairfax Downey's "The Grande Turke: Suleyman the Magnificent" (N. Y. 1929). Their band is said to have contained two large and three small oboes, a piccolo—all shrill instruments—one large and two small kettledrums, one big and three small long drums, three cymbals, and two triangles. Kastner would add trumpets and the Chinese Pavilion.

†So he calls himself in his entertaining and egotistical Autobiography; not Ludwig.

DAI BUELL, Pianist

in recital at Symphony Hall, November 19th

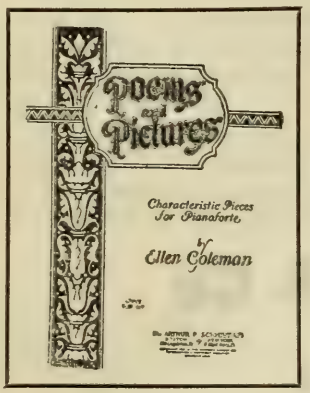
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tets, double quartets, piano trios, sextets, an octet, and a nonet, etc.; also many songs and part songs.

The Notturno, written early in the nineteenth century, possibly in 1812–13, at the request of Tosi, a manufacturer of cloth near Vienna and a passionate lover of music—he made a curious contract with Spohr—was played with considerable success at Leipsic in May, 1820; April, 1821; July, 1824. The Theme with Variations was performed in Boston by the Mendelssohn Quintet Club on March 19, 1859. The score calls for two piccolos, flauto traverso, flauto in terza, two oboes, two clarinets, two bassoons, double bassoon,* two horns, post-horn, two trumpets, trombone, corno di basso,

*The "Cross-Flute," blown through a hole in the side, was so called to distinguish it from the flute-à-bec, the old flute blown with a beak-mouthpiece. The tierce-flute was once called "in F." Berlioz gave it its right name based on its transposing interval, not on the resonance of its tube. Spohr did not indicate its key in the Notturno nor in his symphony, "The Consecration of Tones," last played here by the Boston Symphony Orchestra on April 21, 1900. The post-horn in Germany was a tube turned on itself into either a horn or trumpet shape. In England it was a small straight brass or copper instrument from two to four feet long. The bore now resembles usually that of the cornet, but formerly the larger post (mail) horns were of the bugle type of bore. The bass horn was a transition-instrument between the serpent and the ophicleide. *Basso corno* was a name once given to a performer who practised the lower part of the horn's compass; as *corno alto* was the player who practised the higher part. Tom S. Wotton, in his "Dictionary of Foreign Musical Terms and Handbook of Orchestral Instruments" (Leipsic, 1907), says: "In the scores of the classical masters, the two horn parts must be considered not as being first and second in the modern sense, but as to be played by two instruments of equal importance, the one the alto horn, the other the bass horn. In fact, the *corno basso* may be considered the more important, since it was the one preferred by soloists. Beethoven, it is to be noted, frequently gives a solo to the *corno basso* in preference to *corno alto*."

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triangle, bass drum, cymbals. It is dedicated to His Serene Highness Günther Frederick Carl, reigning Prince of Schwarzburg-Sondershausen.

The Notturo has been transcribed for string quintet, string quartet, flute with quartet, two flutes, piano and violin, piano—two hands and four hands,—piano and violoncello, clarinet with quartet, trio, etc.

* * *

This music by Spohr has been performed at concerts of the Boston Symphony Orchestra in Boston:

1881. November 12, Violin concerto, No. 8 (Leandro Campanari).
1883. October 27, Recitative and Aria from "Faust"—"Der Hoelle selbst will ich Segen entringen" (Max Heinrich); November 24, Overture to "Jessonda"; December 21, Scene and Aria, Op. 71 (Gertrude Franklin).
1885. January 31, Overture to "Jessonda"; December 1, Aria, "Die stille Nacht entweicht," from "Faust" (Emma Juch).
1886. January 16, Overture to "Faust"; February 6, Violin concerto, No. 8 (Franz Kneisel); February 13, Aria, "Ah cruel Theseus" (Gertrude Franklin); February 27, Violin concerto, No. 11 (Leandro Campanari).
1887. December 3, Symphony No. 4, "Consecration of Tones."
1888. January 28, Violin concerto, No. 9 (Franz Kneisel).
1889. January 12, Overture to "Jessonda."
1891. March 21, Violin concerto in E minor (Otto Roth).
1892. January 30, Symphony, No. 3, C. minor.
1893. April 8, Recitative and Aria from "Faust" (Max Heinrich).



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1896. April 11, Overture to "Jessonda."
1899. February 18, Violin concerto, No. 8 (Lady Hallé, Norman Neruda).
1900. April 11, Symphony, No. 4.
1902. February 15, Violin concerto, No. 8 (Fritz Kreisler).
1906. October 20, Violin concerto, No. 9 (Willy Hess).

"JAVA"; "BURMA" . . . . . HENRY EICHHEIM

(Born at Chicago, Ill., on January 3, 1870; living at Santa Barbara, Calif.)

Mr. Eichheim gives the following description of his symphonic poem "Java," which was performed by the Philadelphia Orchestra, conducted by the composer at Philadelphia, on November 8–9, 1929.

" 'Java' is the first movement of a Trilogy, the other two movements of which, 'Bali' and 'Angkor,' are as yet unfinished. The material was gathered during Mr. Eichheim's recent journey in the Orient.

"The introduction of 'Java' depicts music made by rice-pounders. A hollow log between six and seven feet in length is used as a musical instrument by six peasant women, who strike the sides and ends with heavy clubs, creating definite melodies and many rhythmic devices of intricate pattern. A motive of five notes

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which forms the basis of the entire piece is soon heard in the woodwinds; this motive was heard by the composer at a theater in Djokyakarta. Then a Malayan song is played by the oboe, the words of which are:

'Soré-soré mendjait saroong
Pootoos benang-nja mari 'hoe samboong
Pootoos djaroom-nja mari 'hoe ganti
Pootoos ati-nja mana 'hoe tjari?'

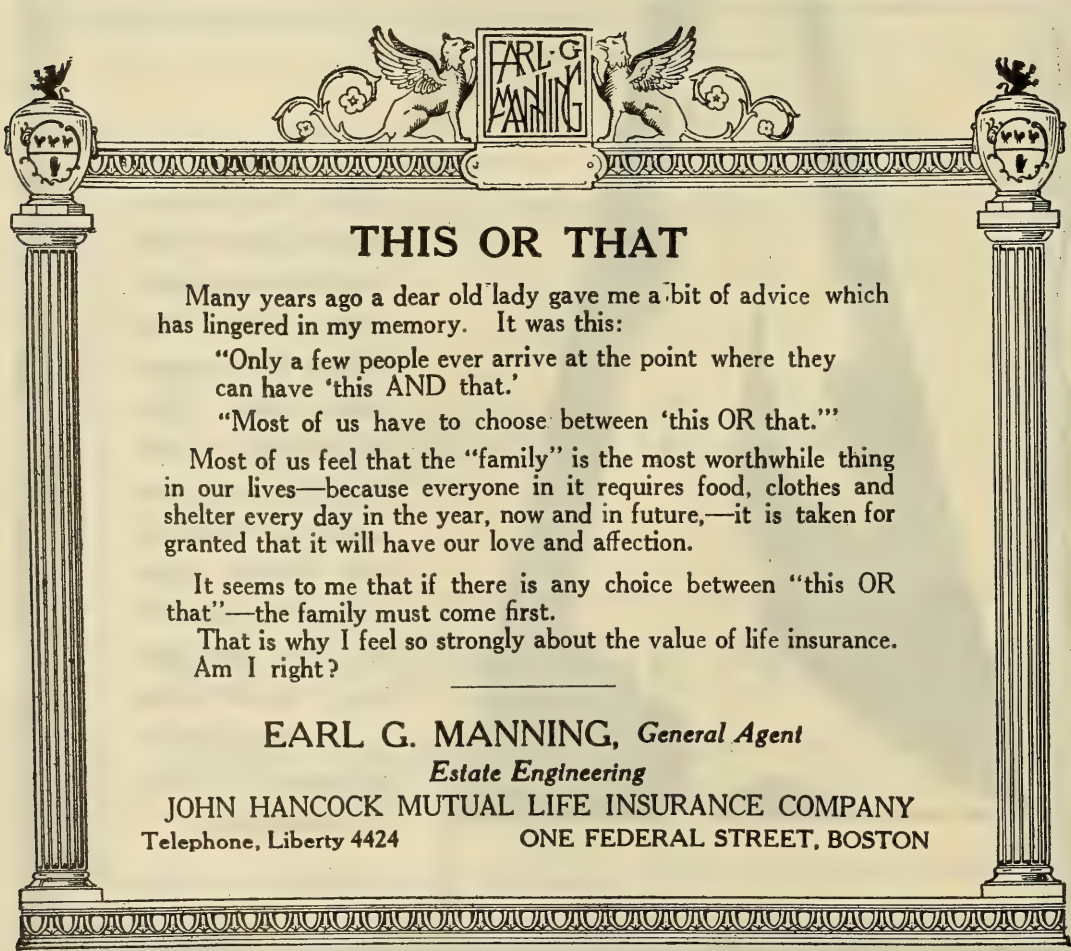
Translation:

'When in the afternoon, sewing my saroong,
The thread breaks, I can fix it again;
When my needle breaks, I can take another one;
But when my heart breaks, where must I seek?'

(This song was notated by Mme. Francis C. Vreede, a native of Java, and is indigenous to Djokyakarta.)

"This is followed by a series of variations of the principal motive, interspersed with motives heard at the courts in Djokya and Solokarta.

"In the orchestration of this piece the Javanese percussion instruments used, with customary western instruments, are from



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Most of us feel that the "family" is the most worthwhile thing in our lives—because everyone in it requires food, clothes and shelter every day in the year, now and in future,—it is taken for granted that it will have our love and affection.

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the Gamelang (Javanese orchestra); they are as follows: the bonang—12 small metal tubs; the baron—7 heavy bronze metal bars on a resonating box; the demong—7 bronze bars, under each one a resonator tuned to the same note; the gender—13 metal bars strung over bamboo resonators; a wooden xylophone (marimba); five tuned gongs."

Let us add to Mr. Eichheim's note: The Dutch Government, about 1887, sent a complete set of *Gamelang* instruments to the Museum of the Paris Conservatory. A full and interesting account of Javanese music, as heard at the Paris Exhibition of 1889, is in Julien Tiersot's "Musiques Pittoresques: Promenades musicales à l'Exposition de 1889" (Paris, 1890). The Javanese players then undoubtedly influenced Debussy.

For a full description of Javanese instruments see Victor Mahillon's Catalogue of the Museum of Instruments at the Royal Conservatory Brussels, Vol. III (Brussels, 1900).

* * *

"Burma," a symphonic poem, was originally music for a play by Irene Lewisohn, which was produced by the Neighborhood Play-

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house Company in New York on March 16, 1926.* The cast was as follows:

The Pongyi	Grace Stickley
The Koyin	Frances Cowles
Mawng Po Thein	Lewis McMichael
His wife	Marion Friedberg
His daughter	Bertha Slutzker
His son	Benson Inge
Mawng Tha Byaw	George Heller
Shinlon Players	Sadie Sussman, Sophie Bernsohn
Showmen of the Yokthe Pwé	Ralph Geddis, William Beyer
A water carrier	George Hoag
A country woman	Evelyn Keller
A country man	Edith Segal
The Prince	Blanche Talmud
The Princess	Paula Trueman
Maids of honor	Sadie Sussman, Sophie Bernsohn, Esther Newman, Lillian Schweitzer
Councillors	George Hoag, Ralph Geddis

*The bill also included an adaptation of Haydn's(?) "Der Apotheker" : Mengone, the apprentice, Harold Minjer, sung by Joel Swensen ; Semphonio, the apothecary, Ian Maclaren, sung by Sol Friedman ; Grilletta, his ward, Dorothy Sands, sung by Marjorie Haskell ; Volpino, the fop, Albert Carroll, sung by Thomas Tilton, and "Kuan Yin", story by Carroll Lunt, music by A. Avshalomov.

†Haydn was named as the composer.



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Mr. Eichheim rescored the work later for a large orchestra, and conducted the first performance at a concert of the Chicago Symphony Orchestra in Chicago on February 18, 1927. The piece was played on April 22, 1927 by the Philadelphia Orchestra. Mr. Eichheim, in the spring of 1929, conducted it at concerts of the Los Angeles Philharmonic Orchestra in Los Angeles and Santa Barbara.

The nature of the Burmese Pwé was described by Miss Lewisohn in the playbill of the Neighborhood Playhouse:

"A pwé is an entertainment provided by a householder in honor of a specific occasion. It may be held in the home as a personal or family tribute, in the courtyard or street if the home is humble, or it may assume in scale the dignity of a civic celebration; but always the performances of pwé are commanded and the pwé performers, like troubadours of old, wander over the land or journey where they are bidden. If especially gifted, they win renown and great distinction and can command enormous fees. There is probably no better known or more celebrated person in Burma today than Po Sein, the actor-comedian, who holds so real and distinguished a position in his own country that he could not be lured by the wealth or fame of the British India Exposition to leave his native soil.

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Mr. Eichheim's score is in two parts:

I. Twilight at the Shwe Dagon—Rangoon.

II. A Pwé (comprising three dances): (*a*) Dance of the Prince and Princess; (*b*) Grotesquerie—Dance of the Councillors; (*c*) Finale; Dance of Four Maids of Honor.

Part I.

"The first part (moderato e tranquillo, 6-4; quasi allegro, 4-4) establishes," says Mr. Eichheim, "the mood of twilight on the platform of the Shwe Dagon in Rangoon, during which peasants, priests, sleight-of-hand performers, vendors, water carriers, pilgrims, children playing their games—sometimes gently, sometimes noisily—and many other types of devout Burmese gather at the base of this wonderful pagoda, with its myriad shrines and small shops. The strange clangor of dissonant bells and gongs lingers on the memory as night closes this picture."

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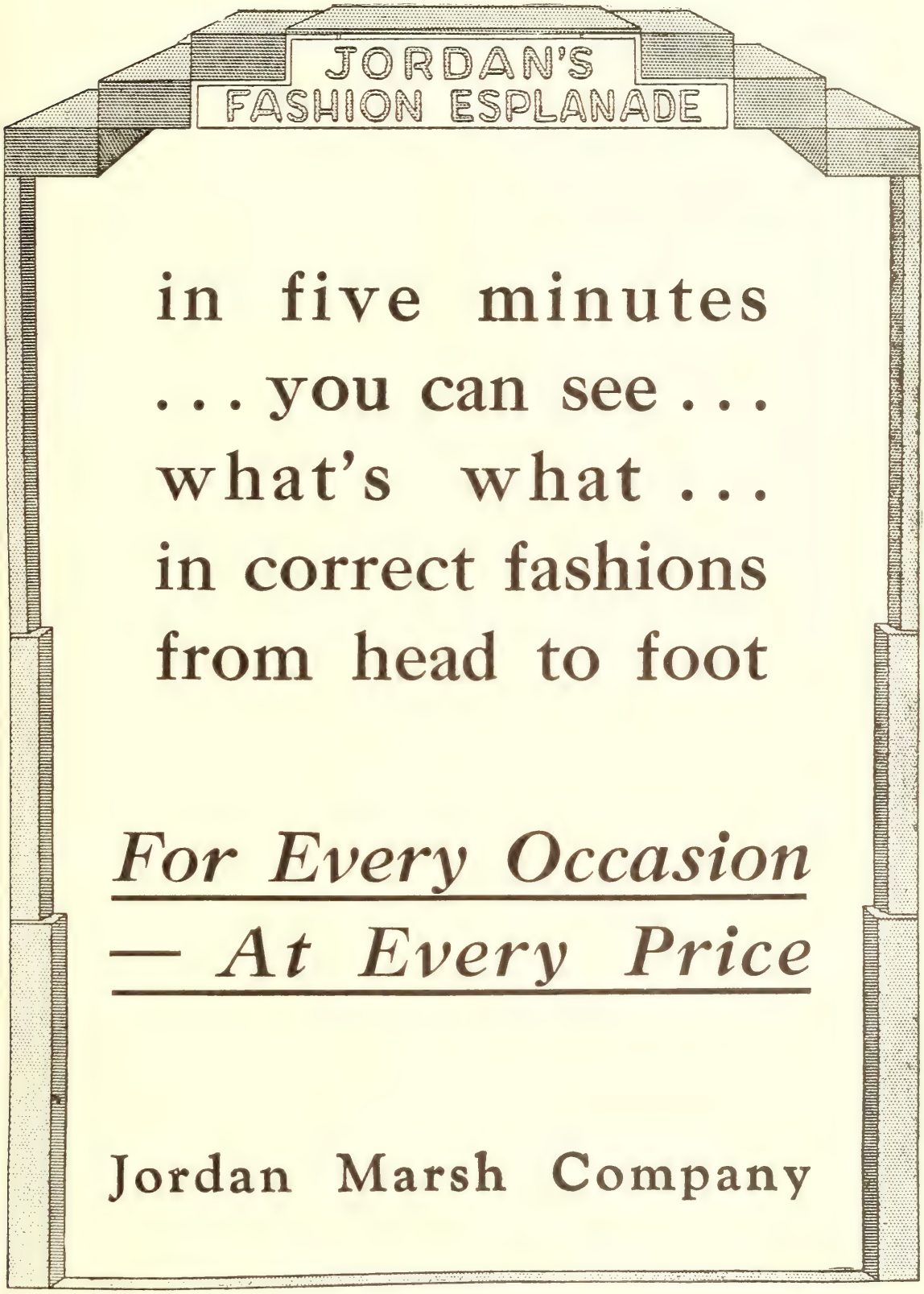
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This section illustrates a pwé, and consists of three dances:

(*a*) The Prince and Princess (allegro moderato, 4-4). These personages," writes Mr. Eichheim, "are taken from the Hindu classics, and appear as principal figures in Burmese and Javanese stage plays."

(*b*) Grotesquerie—Dance of the Councillors (allegro moderato, 4-4). "These grotesque creatures are part of all theatrical performances in Java and Burma; they release the tension of tragedy, and by their clowning add contrast."

(*c*) Finale: Dance of Four Maids of Honor (allegro, 12-8). "The four figures, Maids of Honor, wind in spirals of rhythmed grace, while about their painted toes and their naked feet and ankles billow cup-like skirts."

The gongs and percussion instrumemnts used in this performance were brought by Mr. Eichheim from Rangoon and Mandalay.

* * *

Mr. H. T. Parker of the Boston *Evening Transcript* saw the performance in New York. He wrote of it as follows:

Double curtains, slowly parting, disclose, by way of prelude, a roadside

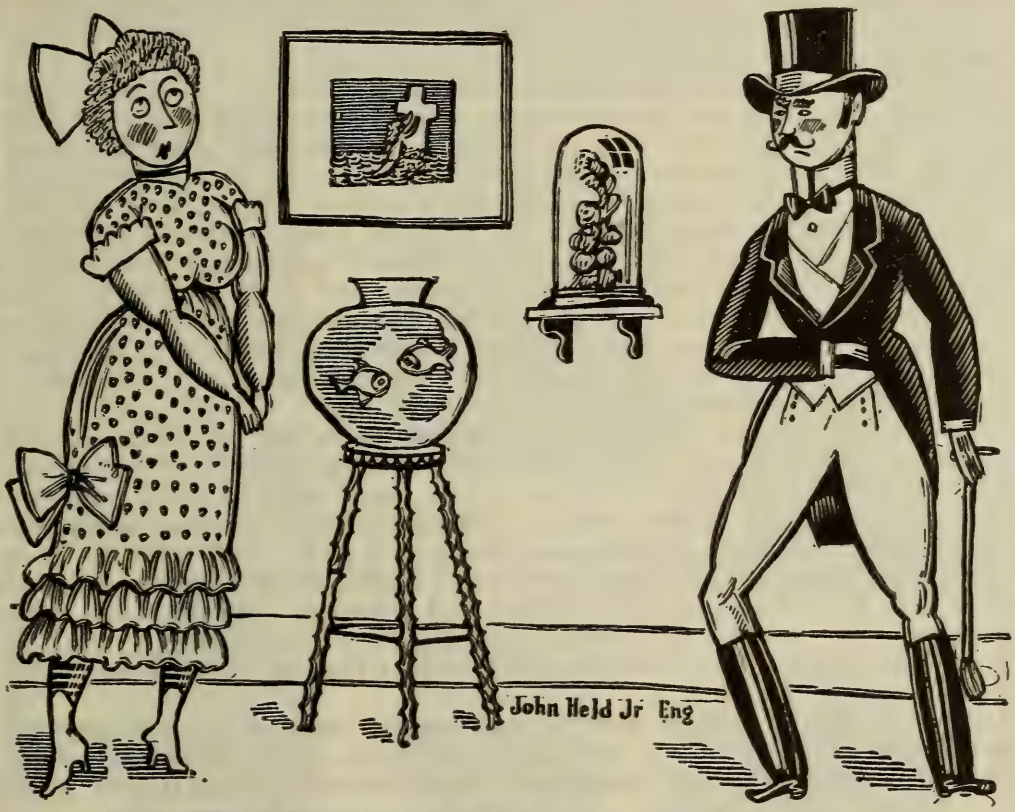
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shrine. Low blue hills, conventionalized, rim the horizon. More nearly, red palings mark off the footway. Within the shrine we spectators look upon the suspended gong in frame of wood. Smitten, it may recall the dozing god to the neighboring altar and to his petitioning servants. Across the room we also behold what is to prove a green and gold theater of black and gold marionettes.

"Figures, plausibly out of Burmese life, come and go—a water carrier dangling his cans from his shoulder upon a bamboo rod; manipulators of the puppets soon to be crouching and peering over the roof-tree of their stage; a pair of dancers prone to abrupt and angular motions as in a Morse code of terpsichorean dots and dashes; a monk and a novice, with a close eye, after the Oriental habit, to their alms-basin; the fold from merchant to rustics; there are offerings to the deity, a dance as already specified, a brief show of the marionettes. Illuded into strange atmosphere and novel circumstance, the spectator sits fascinated as a child. In his pleasure he no more than half observes the mingled fluency and precision of the stage; the adept bending of every choice resource to the prefigured end; the richness and the fineness of the colorings, like the bouquet of a wine for the eye.

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"All this to the streaming, goading, incessantly palpitating accompaniment of gongs and drums, bamboo xylophone and little cymbals, outspread in a crescent of squatting, tapping musicians. Remotely, and like a thread, a little

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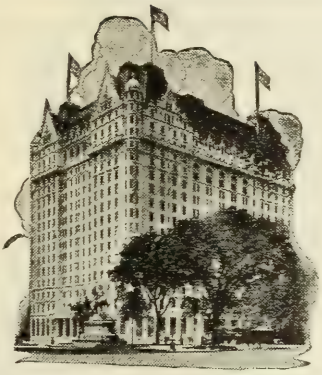
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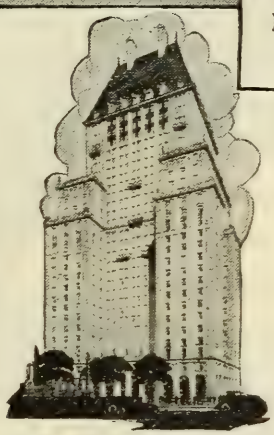
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band of occidental musicians sounds a melody, now and again as with a Burmese wheeze. What the ear oftenest hears, and hears most interestedly, are the concords or the discords of sweet sounds from the musicians on the stage—the drumming that is like a caress, that may also be whip and spur."

* * *

Henry Eichheim is the son of Meinhard Eichheim, the leading violoncellist in Chicago thirty-five years ago, and a member of Theodore Thomas's Orchestra. A student of Carl Becker and of S. E. Jacobsohn at the Chicago Musical College, the son received the first prize for violin playing and appeared as soloist at the commencement concert of that institution, June 24, 1890. He also studied with Leopold Lichtenberg. For a year he was a member of Theodore Thomas's Orchestra in New York, but in 1890–91 he was one of the first violins of the Boston Symphony Orchestra. Mr. Eichheim left this orchestra at the end of the season of 1911-12 to devote himself to composition, concert playing, teaching and conducting. For four years he was conductor of the Winchester (Mass.) Symphony Orchestra. In 1915 Mr. Eichheim visited Japan and other Eastern countries, returning to Japan in 1919. He remained in that country more than a year, making a careful study of Oriental music. Another visit was made to the Orient in 1922, and in 1927–28 he visited Java, Bali, and Angkor in Indo-China,

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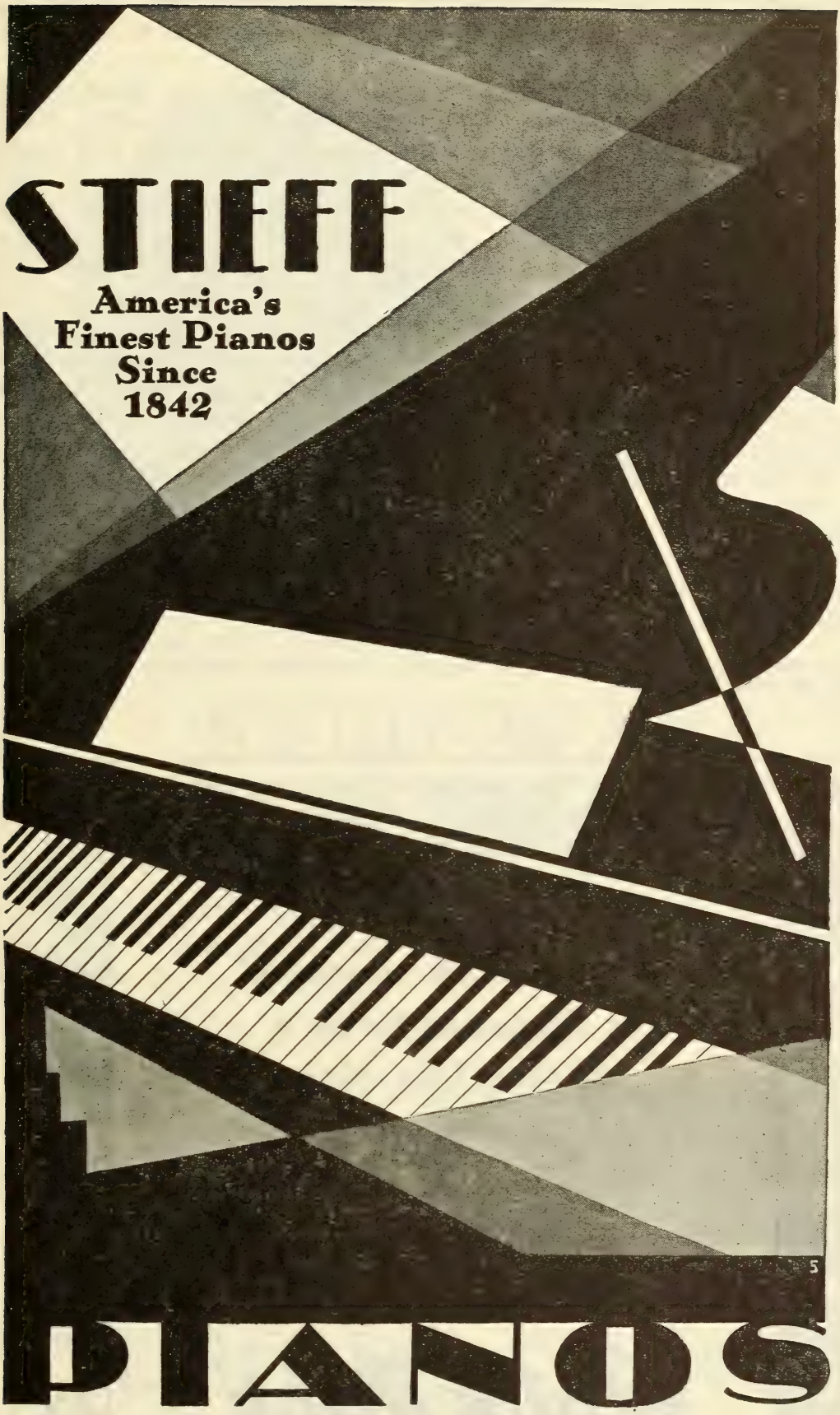
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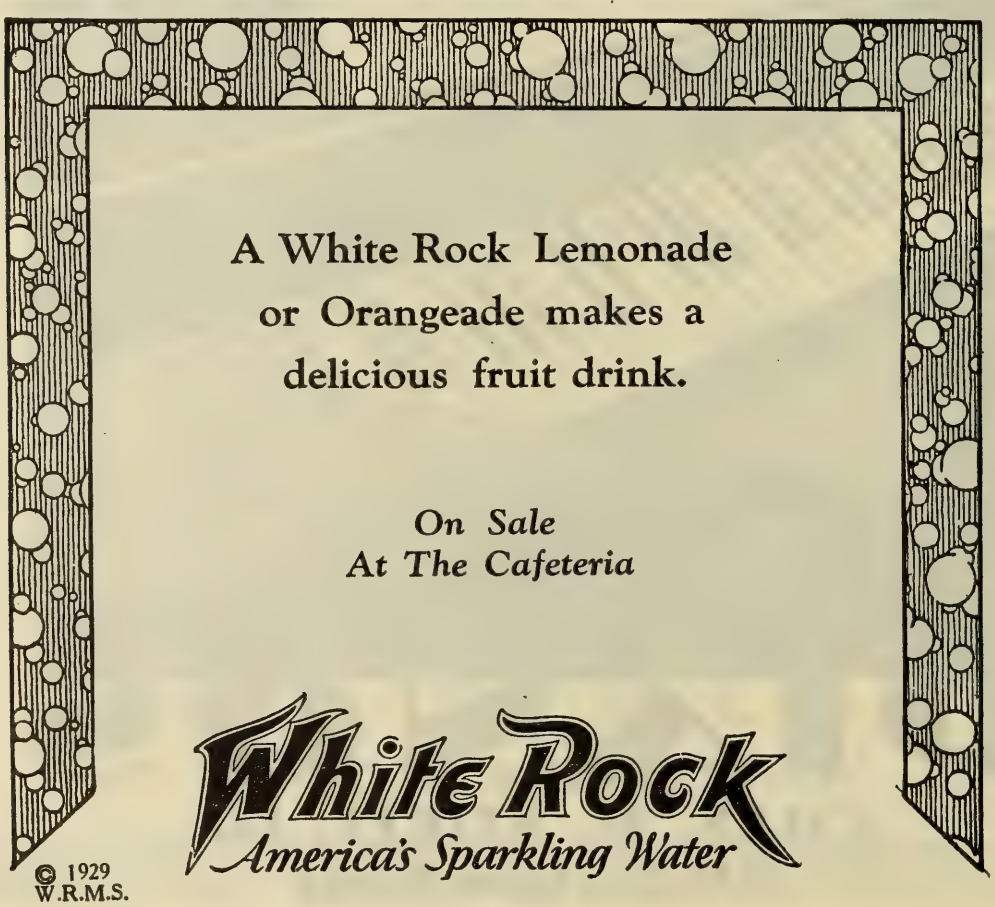


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and made a journey 1,500 miles up the Yangtze-Kiang, collecting musical material and adding to his large collection of Oriental instruments.

The list of his compositions comprises a symphonic poem, "The Story of the Bell" (suggested by a story of Lafcadio Hearn); "Oriental Impressions" (first written for chamber orchestra, and later rescored for large orchestra);* "Chinese Legend" (originally written as a pantomime with small orchestra, and produced with the title "The Rivals" by the Allied Arts, Chicago, with Adolph Bolm and Ruth Page (1925); later scored for large orchestra and performed by the Boston Symphony Orchestra, conducted by the composer, on April 3, 1925, (the first performance with enlarged orchestra), and subsequently under the baton of Mr. Koussevitzky in Paris); "Malay Mosaic," for small orchestra (produced by the International Composers Guild in New York on March 1, 1925, with members of the Philadelphia Orchestra, Mr. Stokowski conductor, and on the same date in Santa Barbara conducted by the composer the players from the Los Angeles Philharmonic Orchestra); a Chinese ballet on the poem of Li Po, called "The Moon, My Shadow and I"; a sextet for strings, a string quartet, sonata for piano and violin, sonata for piano and violoncello, about forty songs and studies for violin, piano pieces, and "Burma."

*Conducted by the composer at a concert of the Boston Symphony Orchestra in Boston on March 24, 1922.





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STRAUSS'S WIFE AS HEROINE

The wife of Richard Strauss is evidently the heroine of his "Domestic" Symphony. She is musically illustrated by him as capricious, whimsical, and at times rather irritating in disputatious mood.

Pauline de Ahna was the daughter of a Bavarian general, Adolph de Ahna. Against the wishes of her parents, she made up her mind to be an opera singer. She studied with Emilie Herzog, and later with Strauss at Weimar, where Strauss was then conductor. She made her début as Pamina in "The Magic Flute," and afterwards took the rôles of Elsa, Agatha, Senta, Isolde, but she was especially famous for taking the part of the heroine in Strauss's "Guntram" (1894). After her marriage in 1894, she left the operatic stage, but sang her husband's songs in many cities.

She accompanied him in his first visit to the United States in 1904. In the concerts given by him in Symphony Hall, Boston, on March 7, 8, of that year, she sang songs by Strauss, who conducted tone-poems of his own, while Fritz Scheel conducted the Philadelphia Orchestra in other works.

Mme. Strauss also sang to her husband's accompaniment at a concert in Symphony Hall on March 28, 1904, when David Bispham

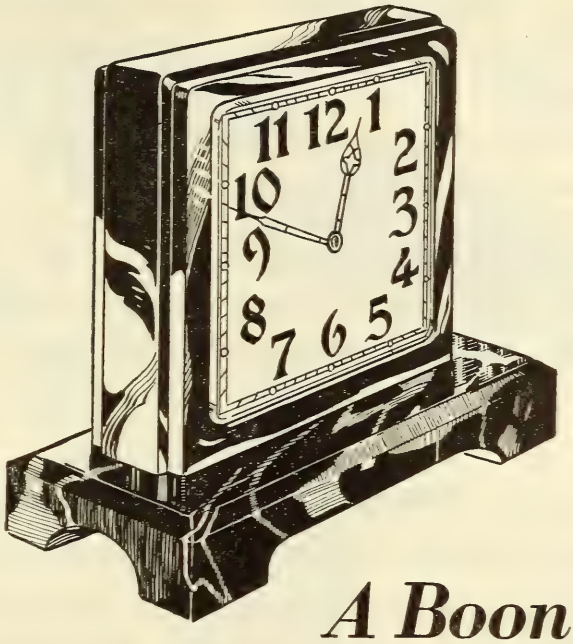


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recited Tennyson's "Enoch Arden," with Strauss playing his melodramatic piano music for that poem. Her voice at these concerts was wiry and shrill.

Mme. Strauss is also the heroine of Strauss's opera, "Intermezzo,"* which was produced at Dresden at the Strauss Festival in November, 1924. The libretto is by Strauss. Lottie Lehmann took the part of the wife, Christine; others in the cast were Messrs. Correck, the husband; Strack, with whom Christine flirts innocently during the husband's absence; Lange, Ernold, and Mme. Liesel von Schuch.

SYMPHONIA DOMESTICA, OP. 53. . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; living in Vienna)

When Richard Strauss was sojourning in London late in 1902, he said to a reporter of the *Musical Times:* "My next tone-poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous—a triple fugue, the three subjects representing papa, mamma, and the baby."† The symphony was composed in 1903.

*An Interlude from this opera was performed by the Boston Symphony Orchestra in Boston on October 18, 1929.

†See the *Musical Times,* January 1, 1903, p. 14.



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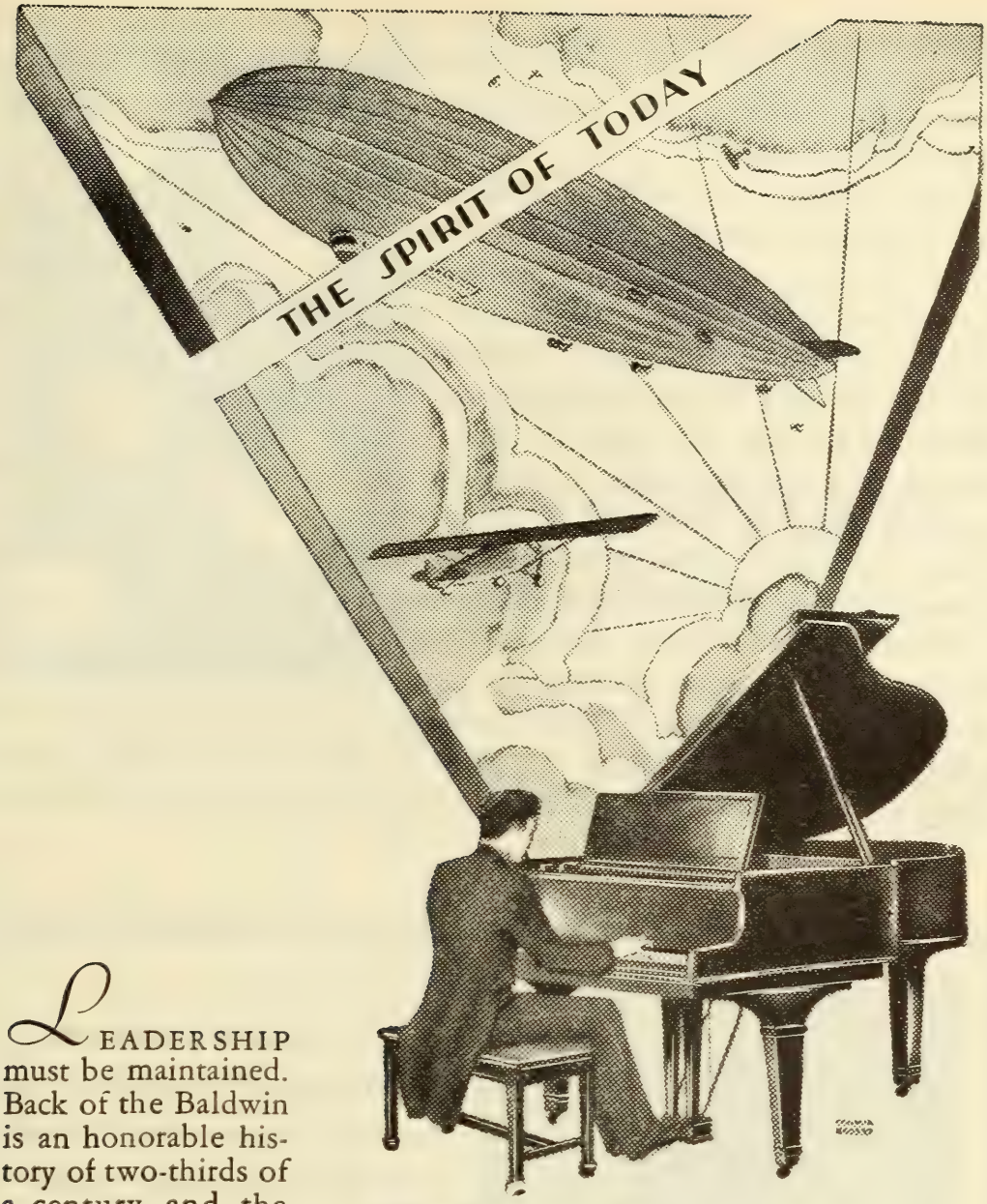
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On the last page of the score is this note: "Charlottenburg, December 31, 1903." The score was published in 1904. It is said that Strauss received from the publisher a sum equivalent to nine thousand dollars for it.

The symphony was performed for the first time at the last concert of the Richard Strauss Festival in Carnegie Hall, New York, March 21, 1904, by Wetzler's Orchestra. The composer conducted. The concert began with a performance of Strauss's "Don Juan," and closed with a performance of "Also sprach Zarathustra." (It may here be said that Strauss's Symphony in F minor, Op. 12, was also performed for the first time in New York by the Philharmonic Society of that city and from manuscript on December 13, 1884, when Theodore Thomas conducted.)

The first performance of the Symphonia Domestica in Europe was at the Fortieth Festival of the Allgemeiner Deutscher Musikverein at Frankfort-on-the-Main, June 1, 1904. The composer conducted. The first performance in Belgium was at a *Concert Populaire,* November 13, 1904, when S. Dupuis conducted. The first performance in England was on February 25, 1905, at the Queen's Hall, London. Henry J. Wood was the conductor. The first performance in France

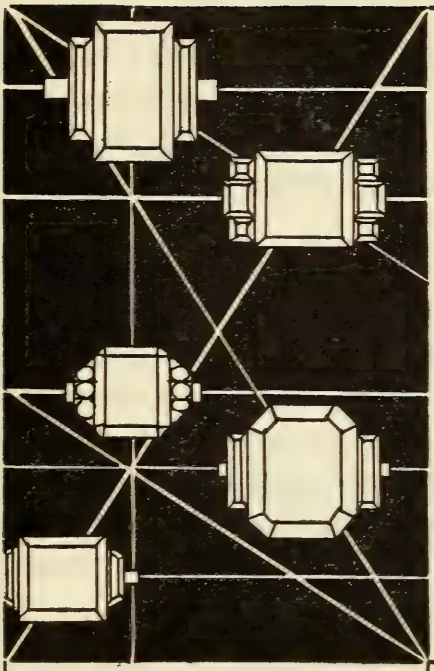


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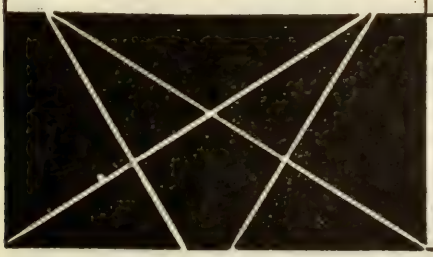
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was at a Colonne concert, Paris, March 25, 1906, when the composer conducted.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 16, 1907. The symphony was played again in Boston by the Boston Symphony Orchestra, March 30, 1907; March 19, 1910; March 16, 1912; December 21, 1923; April 25, 1924; October 14, 1927.

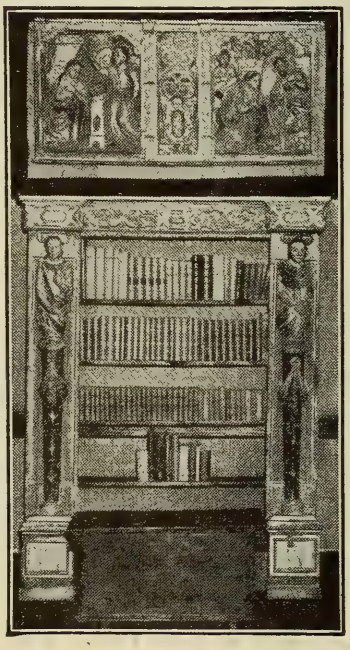
The dedication of the symphony reads: "Meiner lieben Frau und unserm Jungen" ("To my dear wife and our boy").

The symphony is scored for piccolo, three flutes, two oboes, oboe d'amore,* English horn, clarinet in D, clarinet in A, two clarinets in B-flat, bass clarinet, four bassoons, double-bassoon, eight horns, four trumpets, three trombones, bass tuba, four saxophones *ad lib.*,† four kettledrums, bass drum, cymbals, triangle, tambourine, Glockenspiel, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses, two harps.

*The *hautbois d'amour, oboe d' amore,* was invented about 1720. It was an aboe a minor third lower in pitch than the ordinary oboe. "The one was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, of Brussels.

† Strauss says, "only in cases of extreme necessity *ad libitum.*"

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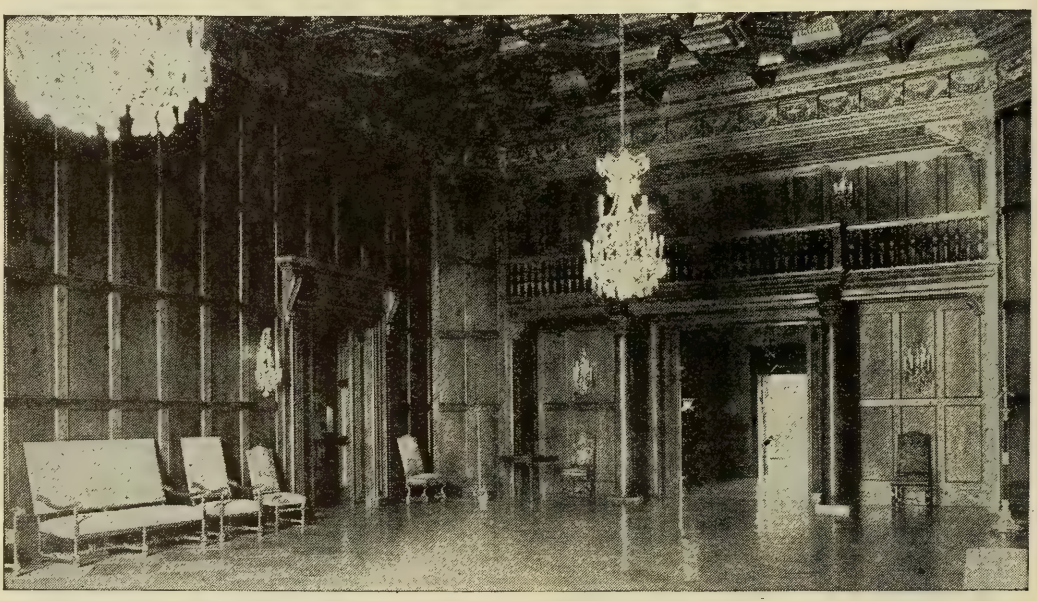
When Strauss was in New York, he wished that no programme of this symphony should be set forth in advance of the performance. As Richard Aldrich wrote, in the New York *Times,* of March 6, 1904: "He wishes it to be taken as music, for what it is, and not as the elaboration of the specific details of a scheme of things. The symphony, he declares, is sufficiently explained by its title, and is to be listened to as the symphonic development of its themes. It is of interest to quote the title, as he wishes it to stand. It is 'Symphonia Domestica (meiner lieben Frau und unserm Jungen gewidmet),' Op. 53, which is, interpreted, 'Domestic Symphony, dedicated to my dear Wife and our Boy, Op. 53.' It bears the descriptive subtitle, 'In einem Satze und drei Unterabteilungen: (*a*) Einleitung und Scherzo; (*b*) Adagio; (*c*) Doppelfugue und Finale.' (In one movement and three subdivisions: (*a*) Introduction and Scherzo; (*b*) Adagio; (*c*) Double Fugue and Finale.) It is highly significant that the composer desires these movements to be listened to as the three movements of a composition, substantially, as he declares, in the old symphonic form. He believes, and has expressed his belief, that the anxious search on the part of the public for the exactly corresponding passages in the music and the programme, the guessing as to the significance of this or that, the distraction of following a train of thought exterior to the music, are destructive to the musical

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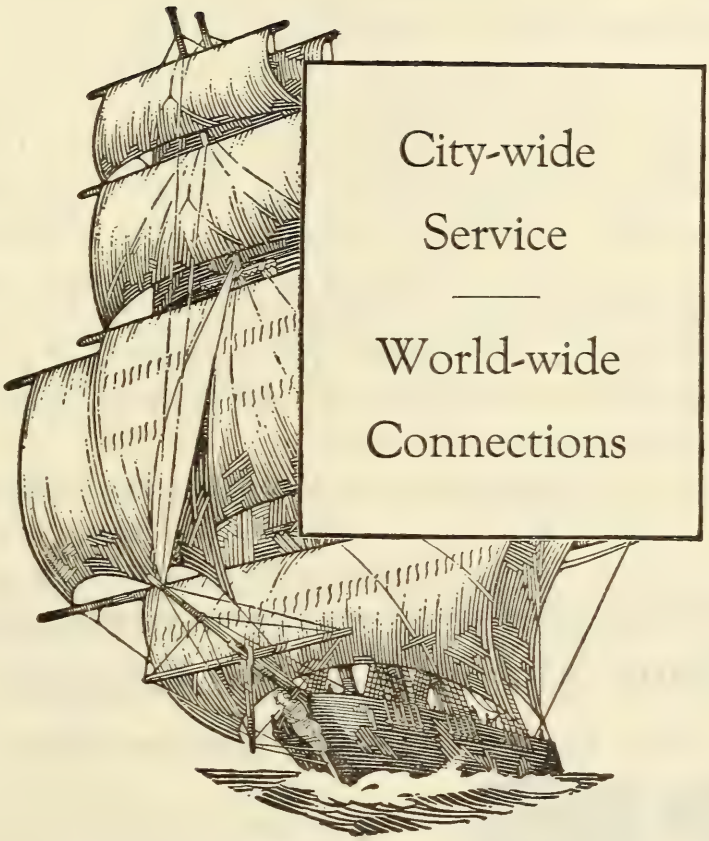
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enjoyment. Hence he has forbidden the publication of any description of what he has sought to express till after the concert.

" 'This time,' says Dr. Strauss, 'I wish my music to be listened to purely as music.' "

When the symphony was performed at Frankfort-on-the-Main, the only programme note published in advance in *Die Musik* after the announcement of title and subdivisions was as follows: "The first theme, 'The Husband,' is in three parts: an 'easy-going' beginning (which recalls the beginning of the 'Pastorale Symphony'); a continuation that is designated as 'meditative'; and a melody that rises 'in a fiery manner' on high. The second theme, 'The Wife,' is extremely capricious. The third theme, 'The Child,' is very simple, and in Haydn's manner. It is to be played by an oboe d' amore. From this theme springs the first theme of the double fugue, 'Assertion,' with which the second theme, 'Contrary Assertion,' is contrasted. The orchestra must be enlarged to one hundred and eight instruments, among them four saxophones. Richard Strauss refuses to give any further programme."

The symphony was performed for the first time in Berlin at the Philharmonic concert of December 12, 1904. Strauss conducted it. The programme books of the Philharmonic concerts, as a rule, con-

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tain minute analyses, with illustrations in notation of the orchestral works performed. The only note on the Symphonia Domestica was as follows:—

"This work, written in one movement, is divided" (or, rather, articulated) "into four subdivisions, which correspond, on the whole, to the old form of the sonata:—

"I. Introduction and development of the three chief groups of themes.
The husband's themes:
(*a*) Easy-going, (*b*) Dreamy, (*c*) Fiery.
The wife's themes:
(*a*) Lively and gay, (*b*) Grazioso.
The child's theme:
Tranquil.
II. Scherzo.
Parents' happiness. Childish play.
Cradle-song (the clock strikes seven in the evening).
III. Adagio.
Doing and thinking. Love scene.
Dreams and cares (the clock strikes seven in the morning).
IV. Finale.
Awakening and merry dispute (double fugue).
Joyous conclusion."

The symphony was given a few weeks before this in Dresden at a concert of the Royal Orchestra (November 15, 1904). The programme book contained three pages of general and innocuous remarks, with the conclusion that the composer here portrays his own family life; that he is outwardly "easy-going," occasionally "dreamy," but at bottom a "fiery" husband, who, although his wife is lively and graceful, yet remains the superior, who follows with inward joy the thoughts and feelings of his child—a man among men, one upon whom a kind fate has bestowed unconquerable humor.

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When the symphony was again played in Dresden, March 8, 1905 —this time under the direction of the composer and for the benefit of the fund for the widows and orphans of the members of the Royal Music Band—the identification of Strauss as the hero of his symphony was omitted.

It is plain that Strauss, like Mahler, does not believe in analytical programmes; but, unlike the latter, he is at least consenting to their appearance after a performance. Even when he was in New York he noted down the themes of his symphony for Mr. Aldrich, and they were published in the New York *Times* of March 6, 1904, before the performance. Furthermore, in the "Richard Strauss volume" of *Die Musik* (Berlin and Leipsic), second number of January, 1905, appeared an analysis, nine pages long, by Wilhelm Klatte, of this very symphony, which the author, a Berliner, wrote as one with authority.

* * *

When the symphony was played in London for the first time, an "official" description was published, and an elaborate analysis was prepared by Messrs. Kalisch and Percy Pitt. The *Daily News* of February 23, 1905, published the former with a prefatory note:—

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"In accordance with his custom the composer has not put forward a definite programme of his own, but, with some inconsistency, he has allowed a description to be made public,—with some inconsistency, because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the programme. The only indications given are in the subheadings to the separate sections of the symphony. The official description of the symphony runs as follows:—

" 'The symphony continues without a break, but has four well-defined sections:—

1. Introduction.
2. Scherzo.
3. Cradle-song and Adagio.
4. Finale: Double Fugue.

" 'The symphony is concerned with three main themes, that of the husband, that of the wife, and that of the child. The husband theme is divided into three sections, the first of which is marked "gemächlich" (easy-going, or deliberate), the second "sinnend" (meditative), and the third "feurig" (fiery). The first section of the symphony,

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the introduction, is devoted to an exposition and treatment of the chief themes, or groups of themes, its most striking feature being the introduction of the child theme on the oboe d' amore, an instrument which has practically fallen out of use. The composer himself has spoken of this theme as being of "almost Haydenesque simplicity." On this follows a very characteristic passage, which has been interpreted as representing the child in its bath. The scherzo bears the headings: "Elternglück—Kindliche Spiele" (Parents' Happiness—The Child at Play). Its chief theme is the child theme in a new rhythm. At its end the music suggestive of the bath recurs, and the clock strikes seven. We then come to the lullaby, where we have another version of the child theme. The subheadings of the adagio are: "Schaffen und Schauen—Liebesscene!—Träume und Sorgen" (Doing and Thinking—Love Scene—Dreams and Cares). This elaborate section introduces no new themes of any importance, and is really a symphonic slow movement of the great polyphonic elaboration and superlatively rich orchestral color. The gradual awakening of the family is next depicted by a change in the character of the music, which becomes more and more restless, the use of rhythmical variants of previous themes being very ingenious; and then there is

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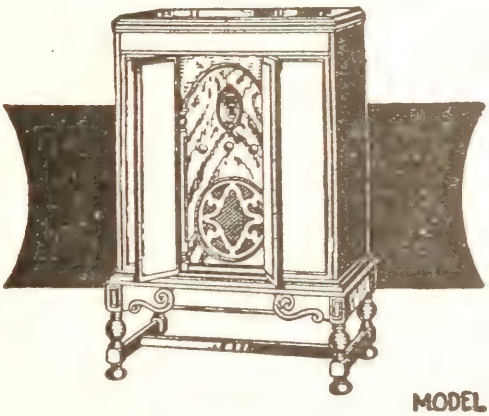
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another reference to the bath music, and the Glockenspiel indicates that it is 7 A.M.

. . . . . .

"'In this way we reach the final Fugue. The principal subject of this is also a new version of the child theme. Its subtitle is "Lustiger Streit—Fröhlicher Beschluss" (Merry Argument—Happy Conclusion), the subject of the dispute between father and mother being the future of the son. The Fugue (the chief subject of which is another variant of the child theme) is carried on with unflagging spirit and humor and great variety of orchestration, the introduction of the four saxophones adding fresh colors to the score. As the Fugue proceeds, the child theme gradually grows more and more prominent, and finally seems to dominate the whole score. Some new themes, all more or less akin to it, and all in the nature of folk-tunes, are introduced. The father and mother, however, soon assume their former importance, and the whole ends with great spirit and in the highest good humor with an emphatic reassertion of the husband theme with which it began, suggesting that the father had the last word in the argument.'"

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Here we have the second section of the husband's theme characterized as "sinnend" instead of "träumerische." The latter is the term published in the score.

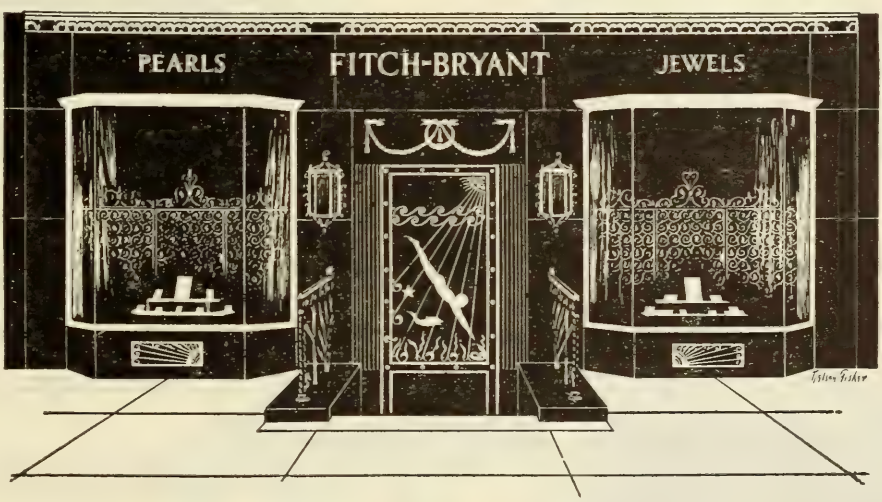
It may here be said that after the musical sentence characterized in the score as "träumerisch," a short phrase, orchestrated for clarinet in A, two clarinets in B-flat, and a bass clarinet, is characterized by the composer "mürrisch,"—ill-humored, peevish, cross. This theme is used afterward most sparingly. At the same time it is a singular fact that this section of the Husband theme is not mentioned in any "official" programme.

Strauss's reticence about the programme of a work and his subse-

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quent explanatory confidences have annoyed even the admirers of his strange, enormous talent. Thus, when the "Symphonia Domestica" was performed for the first time in London, Ernest Newman wrote in the *Speaker:*—

"It has been said very confidently that here Strauss has forsaken programme music and gone back to music of the absolute order; it has also been said, with equal confidence, that he has done nothing of the kind. Strauss himself has behaved as foolishly over it as he might have been expected to do after his previous exploits in the same line. He writes a work like 'Till Eulenspiegel,' that is based from start to finish on the most definite episodes, and then goes through the heavy farce of 'mystifying' his hearers by telling them he prefers not to give them the clue to the episodes, but to leave them to 'crack the nut' as best they can. All the while he is giving clue after clue to his personal friends, till at length sufficient information is gathered to reconstruct the story that Strauss had worked upon; this gradually gets into all the programme books, and then we are able to listen to the work in the only way it can be listened to with any comprehension—with a full knowledge of the programme. With each new work of Strauss there is the same tomfoolery—one can use

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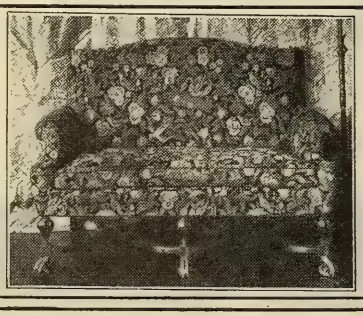


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no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now with the 'Symphonia Domestica.' "

* * *

The themes of the Husband are exposed at once. The violoncellos begin the "easy-going" theme (F major, 2-4) without accompaniment. A horn and the bassoons are added. The oboe sings the "dreamy" theme, and, as it ends, clarinets and bass clarinet have a melodic thought designated by the composer as "ill-tempered." As I have said, this motive is unimportant. The third significant theme ("fiery") of the Husband is given to violins (E major). The mood of ill-temper recurs for a moment, but is interrupted by a trumpet shout. The "easy-going" theme reappears (F major).

The most important theme of the Wife enters (B major), "very tired, and the tender Mother wishes it to rest" (solo violin). The Child's motive now appears for the first time in the very concise and sturdy form which later plays an important part. The episode of putting-to-bed is characterized by Klatte, to whom we are indebted for some of these analytical notes, as abounding with "drastic details of tone-painting."

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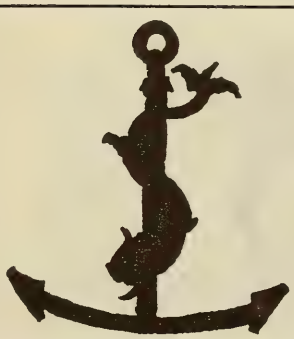
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An Intermezzo of about forty measures follows, restful and peaceful music. The "dreamy" section of the Husband's motive is played in turn by oboe, flute, violin, and an inverted form of it, which is much used later, is joined to it. The strings have a passage "that is as the Confirmation of Happiness."

The Adagio is divided into two sections, to which a species of coda is added. The first section, "Doing and Thinking," or "Creation and Inspection," is developed out of the Husband's themes. "The "dreamy" motive is carried to its furthest extent, and, appearing in its inverted form with the theme of the "Confirmation of Happiness," it leads to a new melodic thought. The chief theme of the Wife is played passionately by violins, and with its gentler companion theme is most prominent. Then enter the motives of the

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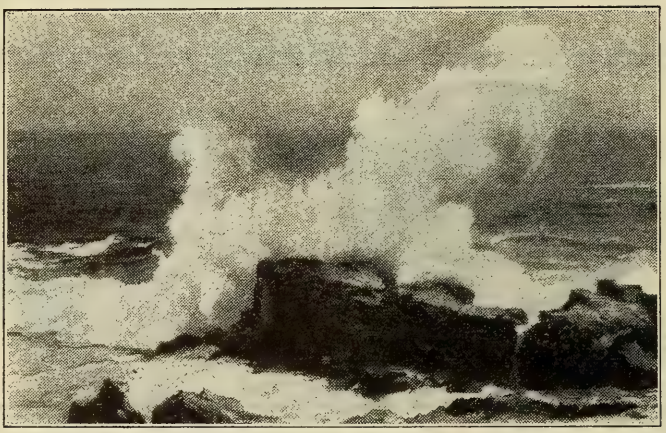
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Husband, and the themes of the two rise through a powerful crescendo to a climax in F-sharp major. This is the "Love Scene." After a short diminuendo, the theme of happiness brings the end of this portion of the Adagio. The second portion, "Dreams and Cares," is music of twilight tones. The title "Sleep-chasings," invented by Walt Whitman for one of his early poems, would here not be inappropriate. The cares flee away, for the Child's theme is heard, and the tender melody of the caring Mother follows. The dreams fade with the harp notes and the tremolo of the violins. It is morning. The clock strikes seven and the cry of the Child ("a trill on the F-sharp major 6-4 chord, muted trumpets and wood-wind") arouses everything into life.

The Finale is divided into two sections. The first is entitled



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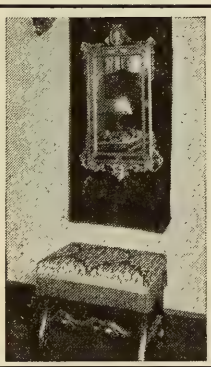
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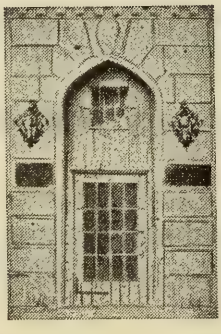
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theme of the Husband, with a highly pathetic emphasis, dominates until it makes way for the Child's theme (horns and trombones). After a cadence in D major the "easy-going" theme is thundered by trombones, tuba, bassoons. It then goes into F major. Now the Child's theme and other chief motives appear in their original form, but amusingly rhythmed. The gently expressive theme from the first section of the Adagio introduces a diminuendo. There is a joyous ending (F major).

* * *

Strauss wrote a "Parergon to the Symphonia Domestica," to be used in conjunction with the symphony, or perhaps "in illustration of the whole work at other concerts." It is an idyl with the Child motive from the symphony as the chief theme. He composed the pianoforte part in the "Parergon" for the one-armed pianist Paul Wittgenstein.* The first performance of the "Parergon" was at the second symphony concert of the Dresden Orchestra in Dresden in the fall of 1925. Fritz Busch conducted; Wittgenstein was the pianist. It is said that Strauss received about $25,000 for this composition.

* * *

In Manskopf's Historical Museum of Music at Frankfort-on-the-Main is a programme of a concert which took place at Jena, March 9, 1845. The sixth piece then performed bore the following title:—

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Program: Birth, Baptism, Cradle; the Nurse's Song, the Mother, the Child, his Games, the First Lesson, Epoch of Youth, Choral.

(Led by the composer.)

*Another one-armed pianist who won fame was the Hungarian Count Géza Zichy, who at the age of fourteen lost his right arm in hunting. Born in 1849, after his graduation at the University, he studied with Mayrberger and Volkmann, later with Liszt. He toured brilliantly as a pianist, composed operas, a piano concerto, and other works, wrote his autobiography (1911–20), and was also esteemed as a jurist. He died in 1924.

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Sixth Programme

FRIDAY AFTERNOON, NOVEMBER 29, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 30, at 8.15 o'clock

RICHARD BURGIN will conduct these concerts

Hindemith . . . . . Suite from the Ballet, "The Demon"

Borodin . . . . . Symphony in B minor No. 2, Op. 5

I. Allegro moderato.
II. Molto vivo.
III. Andante.
IV. Allegro.

Saint-Saëns . . Concerto in B minor for Violin and Orchestra, No. 3, Op. 61

I. Allegro non troppo.
II. Andantino quasi allegretto.
III. Molto moderato e maestoso: Allegro non troppo.

Schmitt . . . . . : Étude pour le "Palais Hanté" ("The Haunted Palace" of Edgar Allen Poe)

SOLOIST

JACQUES THIBAUD

There will be an intermission after the symphony

A lecture on this programme will be given by A. H. Meyer and R. G. Appel, on Thursday, November 28, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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Morgen
Cäecille
} ..... *Strauss*

Love's Quarrel ..... *Cyril Scott*
Five Eyes ..... *Armstrong Gibbs*
Rude Wind, Cruel Sea ..... *Katherine Glen*
Alleluia (A Joyous Easter Hymn)

Sunday NOV. 24 at 3.30

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Dr. SERGE KOUSSEVITZKY, Conductor

FORTY-NINTH SEASON, 1929–1930

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
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Ludwig, C.
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Sixth Programme

FRIDAY AFTERNOON, NOVEMBER 29, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 30, at 8.15 o'clock

RICHARD BURGIN will conduct these concerts

Rimsky-Korsakov . . . . . Suite from "Le Coq d'Or"

I. King Dodon in his Palace.
II. King Dodon with the Queen of Shemakha.
III. Wedding March and Lamentable End of King Dodon.

Borodin . . . . . Symphony in B minor No. 2, Op. 5

I. Allegro moderato.
II. Molto vivo.
III. Andante.
IV. Allegro.

Saint-Saëns . . Concerto in B minor for Violin and Orchestra, No. 3, Op. 61

I. Allegro non troppo.
II. Andantino quasi allegretto.
III. Molto moderato e maestoso: Allegro non troppo.

Wetzler . Symphonic Dance fn Basque Style from "The Basque Venus," Opera (after Prosper Merimée), Op. 14

Fandango—Zortziko—Espatadantza—Ariñ-Ariñ

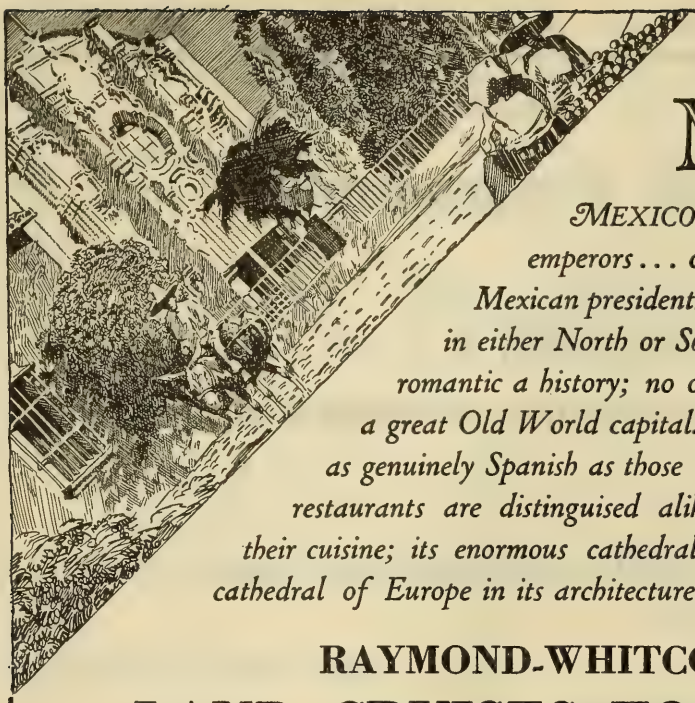
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Suite from "Le Coq d'Or"

Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at Leningrad, June 21, 1908)

"Le Coq d'Or" ("The Golden Cock"), an opera in three acts with prologue and epilogue, text by Vladimir Bielski (after Pushkin's fairy-tale*), music by Rimsky-Korsakov, was begun late in the summer of 1906. It was completed in 1907. A production that year was planned, but the satirical treatment of monarchical institutions displeased the government censor. In March, 1909, permission was given for performance, after slight changes in the text were made. The first performance took place at Zimin's Private Opera Company at the Solodownikoff Theatre, Moscow, on September 24, 1909. The part of the queen of Shemakha was taken by Miss Dobrovolskaia; Dodon, Speranski; the General, Zaporoskess; the Astrologer, Piecock. Cooper conducted.

The opera was performed in Leningrad in 1910. It was considered there a failure, because it was impossible, as was said, for the singers to maintain the demanded action on the stage.

In 1912 Michel Fokine thought the opera could be turned into

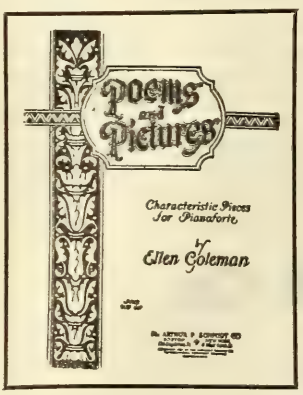
*Pushkin's poem was written at a time when the Napoleonic wars had inspired a spirit of revolt in Russia.

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an opera-pantomime. The composer's family objected, saying that the work should be performed as an opera or not at all. Fokine took the work to Paris, where it was performed at the Opéra on May 24, 1914. Thamar Karsavina was the chief dancer as the Queen. Her associates were Bougakov, Kowalski, and Cecchetti. The chief singers were Mme. Dobrovolskaia; Messrs. Altchevsky* and Basile Petrov. Cooper† conducted.

The first performance in the United States was at the Metropolitan Opera House, New York, on March 6, 1918. Mr. Monteux conducted.

	Singers	*Pantomimists*
The Queen	Mme. Barrientos	Rosina Galli
Amelfa	Miss Braslau	Queenie Smith
King Dodon	Mr. Didur	Mr. Bolm
The General	Mr. Ruysdael	Mr. Bartik
The Astrologer	Mr. Diaz	Mr. Bonfiglio
The Prince	Mr. Audisio	Mr. Hall
A Knight	Mr. Rescheglian	Mr. Johnson
The Voice of the Cock	Mme. Sundelius	

*Ivan Altchevsky, tenor, sang in Symphony Hall, Boston, March 9, 1897, in a concert with Mme. Melba, Miss Sassoli, harpist, and an orchestra of fifty Symphony players, led by Willy Hess.

†Cooper, in the course of the engagement, was called to London. Mr. Monteux conducted at short notice, with little time to study the score, and without a rehearsal of any sort. Mr. Cooper is now a conductor of the Chicago Civic Opera Company.

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The first performance in Boston was by the Metropolitan Opera Company at the Boston Opera House on April 26, 1918. Mr. Monteux conducted.

	Singers	*Pantomimists*
The Queen	Mme. Garrison	Rosina Galli
Amelfa	Mme. Howard	Queenie Smith
King Dodon	Mr. Didur	Mr. Bolm
The General	Mr. Ruysdael	Mr. Bartik
The Astrologer	Mr. Diaz	Mr. Bonfiglio
The Prince	Mr. Audisio	Mr. Hall
A Knight	Mr. Rescheglian	Mr. Ioucelli
The Voice of the Cock	Leonora Sparkes	

(Henry F. Gilbert's ballet on the bill, "Dance in Place Congo," was then performed here for the first time. Mme. Galli, Messrs. Bonfiglio and Bartik; Mr. Monteux, conductor.)

In Fokine's arrangement the action is intrusted to the ballet. The music assigned to the characters is sung by the chief singers and chorus, dressed in dull red robes, and seated on terraces set at the right and left of the stage. The scenery and costumes for the performances in New York and Boston were designed by Will Pogany. Mr. Bolm was the stage manager.



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An orchestral suite has been made from the music. The first movement includes the Introduction and extracts from the first act; the second and third movements, extracts from the second act; the fourth, extracts from the third act, including the Introduction, march, death of Dodon, whose brain is pierced by the golden cock, and vanishing of the Queen.

The Introduction and March were played in Boston at a concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, on April 16, 1920; and on February 17, 1928, Dr. Koussevitzky, conductor.

Mrs. Rosa Newmarch says that "Le Coq d'Or," in spite of the Eastern origin of the tale, recalls the simple customs and daily life of the great Slav people.

In the first scene King Dodon, in a hall of his palace, is holding a council of his boyards. He is weary of royal duties, of continuous warfare with his neighbors; he craves rest. Prince Guidon, his heir, advises him to call back the troops from the frontier; the capital should be well provisioned; while the enemy is ravaging the rest of the country, the King could be quiet and in peace. Old General Polkan does not approve this plan; nor does he agree with foolish advice given by the King's younger

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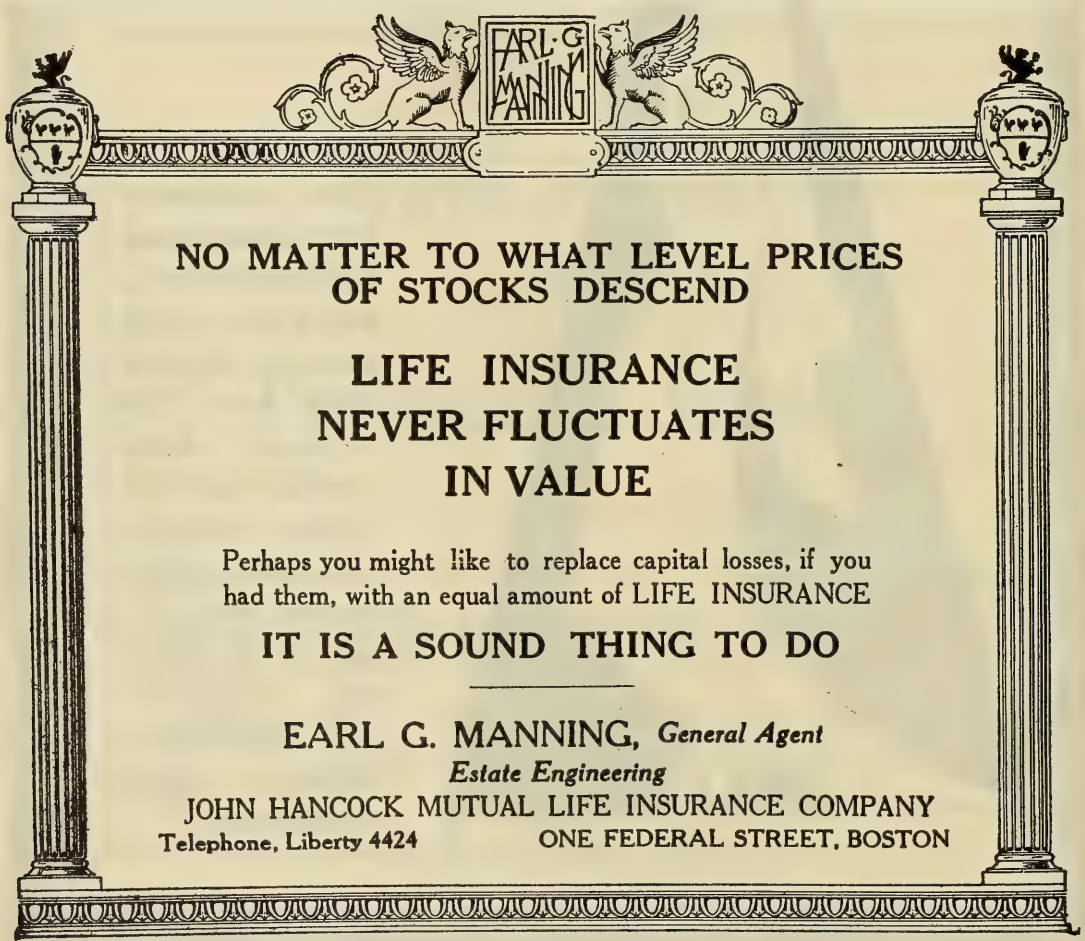
son. The whole assembly soon quarrels over the solution of the problem.

The golden cock, given to Dodon by the royal Astrologer, is set as a weather-vane to warn against danger. The King is highly pleased. He offers to reward the Astrologer, who says he wishes neither treasures nor honors, only a diploma drawn up in legal form. "Legal?" cries the King. "I don't know what you mean. My desires and caprices are the only laws in this place." Dodon's bed is brought in. The Châtelaine tucks him in for a sound sleep. The cock crowing suddenly summons him to the war.

In the second act, the King and the Voyevoda Polkan come to a narrow pass where their army has been annihilated. The two royal princes have slain each other. From a tent comes the ravishingly beautiful Queen of Shemakha. Dodon is infatuated by her. With a tambourine in her hand she dances, and invites the King to dance with her. Old and fat, he obeys, and does not see that she mocks him. He begs her to be his bride. They return to the capital in a chariot of gilt.

Act III. The capital is agog to welcome Dodon and his bride. "Jump and dance, grin and bow," says Amelfa the Châtelaine, "but don't expect anything in return." The Astrologer stops the procession to obtain his reward. He demands the Queen, whereupon Dodon strikes him dead. The cock flies at Dodon and with one stroke of his beak pierces his skull. There is a thunderclap; darkness and silence, broken at last by the Queen's laughter. When it is light, lo, the Queen and the cock have disappeared. The unhappy people mourn for Dodon:

"Our Prince, without a peer, was prudent, wise, and kind; his rage was





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terrible; he was often implacable; he treated us like dogs; but when his rage was once over, he was a Golden King. Oh, terrible disaster! Where shall we find another king?"

In the Epilogue the Astrologer tells the people they should not be so disturbed.

Those whom you saw
Were phantoms all.
Know that in Dodon's realm
The only human beings
Were the Queen and I. That's all.

* * *

"Le Coq d'Or" was Rimsky-Korsakov's last opera. The others, according to Mrs. Newmarch's list, are as follows:

"The Maid of Pskov" ("Pskovitianka"), 1870–72 (performed at Leningrad in 1873, revised in 1894); "A Night in May," 1878 (Leningrad, 1880); "The Snow Maiden," 1880–81 (Leningrad, 1882); "Mlada," fairy opera ballet (Leningrad, 1893); "Christmas Eve," 1874 (Leningrad, 1895); "Sadko," 1895–96 (Moscow, 1897; Leningrad, 1901); "Mozart and Salieri," 1898 (Moscow, 1898); "Boyarina vera Sheloga," musical dramatic prologue to "The Maid of Pskov" (Moscow, 1899; Leningrad, 1902); "The Tsar's Bride," 1898 (Moscow, 1899; Leningrad, 1902); "The Tale of Tsar Saltana," 1899–1900 (Moscow, 1900); "Servilia" (Leningrad, 1902); "Katschei the Immortal" (Moscow, 1902; "Pan Voyevoda" (Leningrad, 1904); "The Tale of the Invisible City of Kitezh and the Maiden Fevronia" (Leningrad, 1907); "The Golden Cock" (Moscow, 1909).



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Symphony in B minor, No. 2, Op. 5

Alexander Porphirievitch Borodin

(Born at Leningrad, November 12, 1834; died there February 28, 1887)

Borodin's Symphony in B minor was written during the years 1871–77. The first performance was at Leningrad in the Hall of the Nobility, February 14, 1877, and Eduard Napravnik was the conductor. The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck, conductor, December 14, 1912; the second on March 27, 1915, Dr. Muck, conductor; the third on November 29, 1918, Mr. Rabaud, conductor; the fourth on October 29, 1926, Dr. Koussevitzky, conductor.

Borodin's first symphony, in E-flat major, was begun in 1862 and completed in 1867. It was performed for the first time at Leningrad, January 16, 1869, under the direction of Balakirev. Borodin then wrote a few songs, and worked on an opera with a libretto based on Mey's drama, "The Betrothed of the Tsar," but the subject finally displeased him, and he put the work aside, although it was far advanced. Then Stassov furnished him with the scenario of a libretto founded on an epic and national poem, the story of Prince Igor. This poem told of the expedition of Russian princes against the Polovtsi, a nomadic people of the same origin



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as the Turks, who had invaded the Russian empire in the twelfth century. The conflict of Russian and Asiatic nationalities delighted Borodin, and he began to write his own libretto. He tried to live in the atmosphere of the bygone century. He read the poems and the songs that had come down from the people of that period; he collected folk-songs even from Central Asia; he introduced in the libretto comic characters to give contrast to romantic situations; and he began to compose the music, when at the end of a year he was seized with profound discouragement. His friends said to him: "The time has gone by to write operas on historic or legendary subjects; to-day it is necessary to treat the modern drama." When anyone deplored in his presence the loss of so much material, he replied that this material would go into a second symphony. He began work on this symphony, and the first movement was completed in the autumn of 1871. But the director of the Russian opera wished to produce an operatic ballet, "Mlada." The subject was of an epoch before Christianity. The fourth act was intrusted to Borodin: it included religious scenes, apparitions of the ghosts of old Slavonic princes, an inundation, and the destruction of a temple; and human interest was supplied by a love scene. Faithful to his theories, Borodin began to study the

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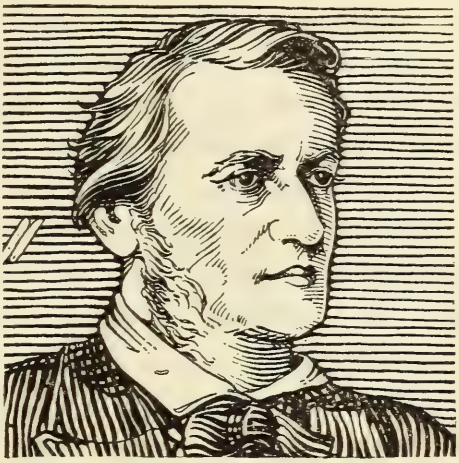
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manners and the religion of this people. He composed feverishly, and did not leave his room for days at a time. Although the work was prepared by the composers,—Minkus was to write the ballet music, and Borodin, Cui, Moussorgsky, and Rimsky-Korsakov the vocal music,—the scenery demanded such an expense that the production was postponed, and Borodin began work again on his second symphony and "Prince Igor." He worked under disadvantages: his wife, Catherine Sergeïewna Protopopowa (she died August 9, 1887), an excellent pianist, was an invalid, and his own health was wretched. In 1877 he wrote: "We old sinners, as always, are in the whirlwind of life—professional duty, science, art. We hurry on and do not reach the goal. Time flies like an express train. The beard grows gray, wrinkles make deeper hollows. We begin a hundred different things. Shall we ever finish any of them? I am always a poet in my soul, and I nourish the hope of leading my opera to the last measure, and yet I often mock at myself. I advance slowly, and there are great gaps in my work."

Borodin in a letter (January 31, 1877) to his friend, Mme. Ludmilla Iwanowna Karmalina, to whom he told his hopes, disappointments, enthusiasms, wrote: "The Musical Society had de-

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termined to perform my second symphony at one of its concerts. I was in the country and did not know this fact. When I came back to St. Petersburg, I could not find the first movement and the finale. The score of these movements was lost; I had without doubt mislaid it. I hunted everywhere, but could not find it; yet the Society insisted, and there was hardly time to have the parts copied. What should I do? To crown all, I fell sick. I could not shuffle the thing off, and I was obliged to reorchestrate my symphony. Nailed to my bed by fever, I wrote the score in pencil. My copy was not read in time, and my symphony will not be performed till the next concert. My two symphonies then will be performed in the same week. Never has a professor of the Academy of Medicine and Surgery been found in such a box!"

The second symphony was at first unsuccessful. Ivanov wrote in the *Nouveau Temps:* "Hearing this music, you are reminded of the ancient Russian knights in all their awkwardness and also in all their greatness. There is heaviness even in the lyric and tender passages. These massive forms are at times tiresome; they crush the hearer." But Stassov tells us that Borodin endeavored by this music to portray the knights. "Like Glinka, Borodin is an epic poet. He is not less national than Glinka, but the Oriental

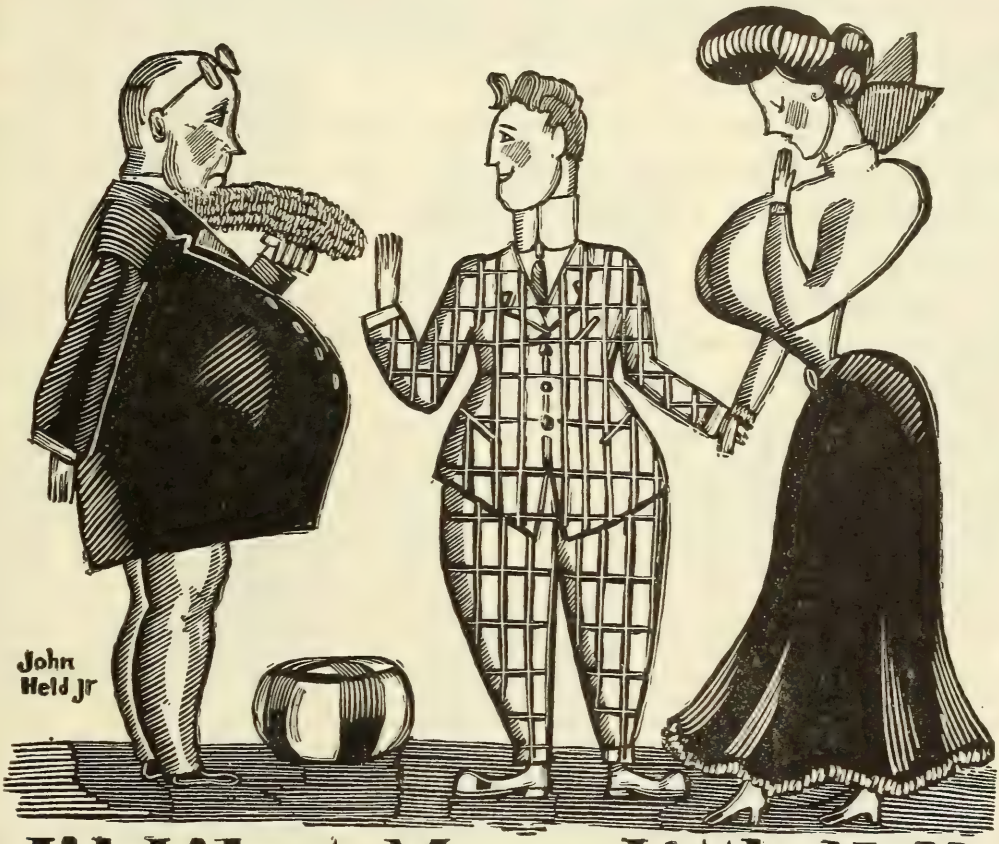
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element plays with him the part it plays for Glinka, Dargomijsky, Balakirev, Moussorgsky, Rimsky-Korsakov. He belongs to the composers of programme music. He can say with Glinka: 'For my limitless imagination I must have a precise and given text.' Of Borodin's two symphonies the second is the greater work, and it owes its force to the maturity of the composer's talent, but especially to the national character with which it is impregnated by the programme. The old heroic Russian form dominates it as it does 'Prince Igor.'*

"Let me add that Borodin himself often told me that in the Adagio he wished to recall the songs of the Slav *bayans* (a kind of troubadours); in the first movement the gatherings of ancient

*"Prince Igor" was unfinished when Borodin died. In a prologue and four acts, completed by Rimsky-Korsakov and Glazounov, it was produced at Leningrad in November, 1890. The first performance in the United States was at the Metropolitan Opera House, New York, December 30, 1915. Mme. Alda, Jaroslavna; Mr. Amato, Prince Igor. The other singers were Messrs. Botta, Didur, Segurola, and Badá. Mr. Polacco conducted. The chief dancers were Rosina Galli and Giuseppe Bonfiglio. The March and Dances from "Prince Igor" were played at a Boston Opera House concert, December 1, 1912; the Dances were played there again December 22, 1912. André Caplet conducted the performances. They have been performed at concerts of the Boston Symphony with and without a chorus. The ballet from "Prince Igor" was danced for the first time in Boston by Diaghilev's Ballet Russe at the Boston Opera House, February 1, 1916. Mr. Bolm was the chief warrior; Mr. Ansermet conducted. There were other performances that season. The ballet was performed again by the Ballet Russe at the Boston Opera House on November 7, 1916. Mr. Monteux conducted. There were other performances that week.

The finale of "Mlada," orchestrated by Rimsky-Korsakov, was published after Borodin's death. "Mlada," a fairy opera ballet in four acts, libretto by Guedeonov, music by Rimsky-Korsakov, was produced at Leningrad in November, 1892.—P. H.

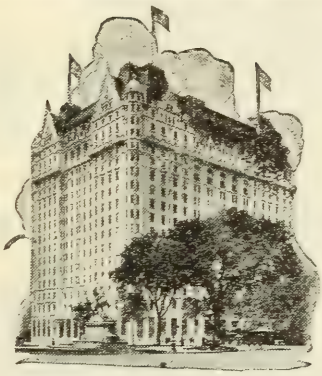
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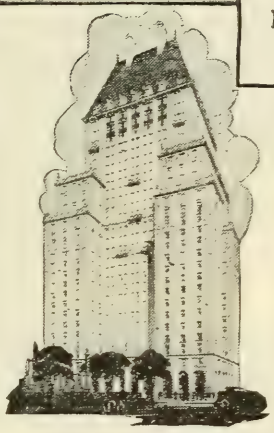
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Russian princes; and in the Finale, the banquets of the heroes to the sound of the *guzla** and the bamboo flute in the midst of the rejoicing crowd. In a word, Borodin was haunted when he wrote this symphony by the picture of feudal Russia, and tried to paint it in this music."

When the symphony was performed at a concert of the Philharmonic Society, London, February 27, 1896, the *Telegraph* (London) published this note:—

"It contains scarcely a theme that can on any ground reasonably be referred to classic sources. Every important melody is of

*The gusslee (gusli, gousli) was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, as instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (Leningrad, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pondero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers. The improved gusli was first played in Boston at concerts of the Russian Balalaika Orchestra at the Hollis Street Theatre, December 19, 1910.—P. H.

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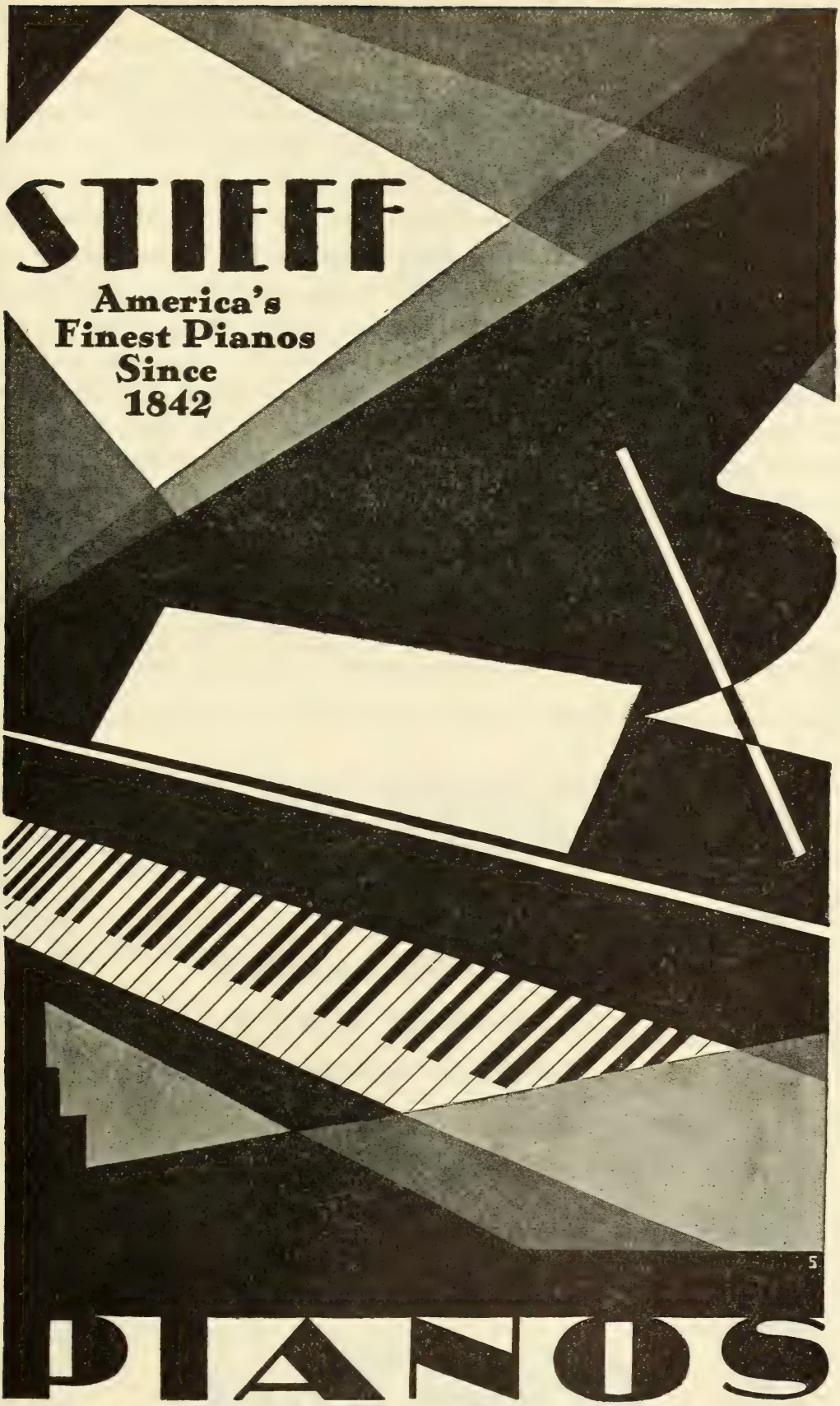
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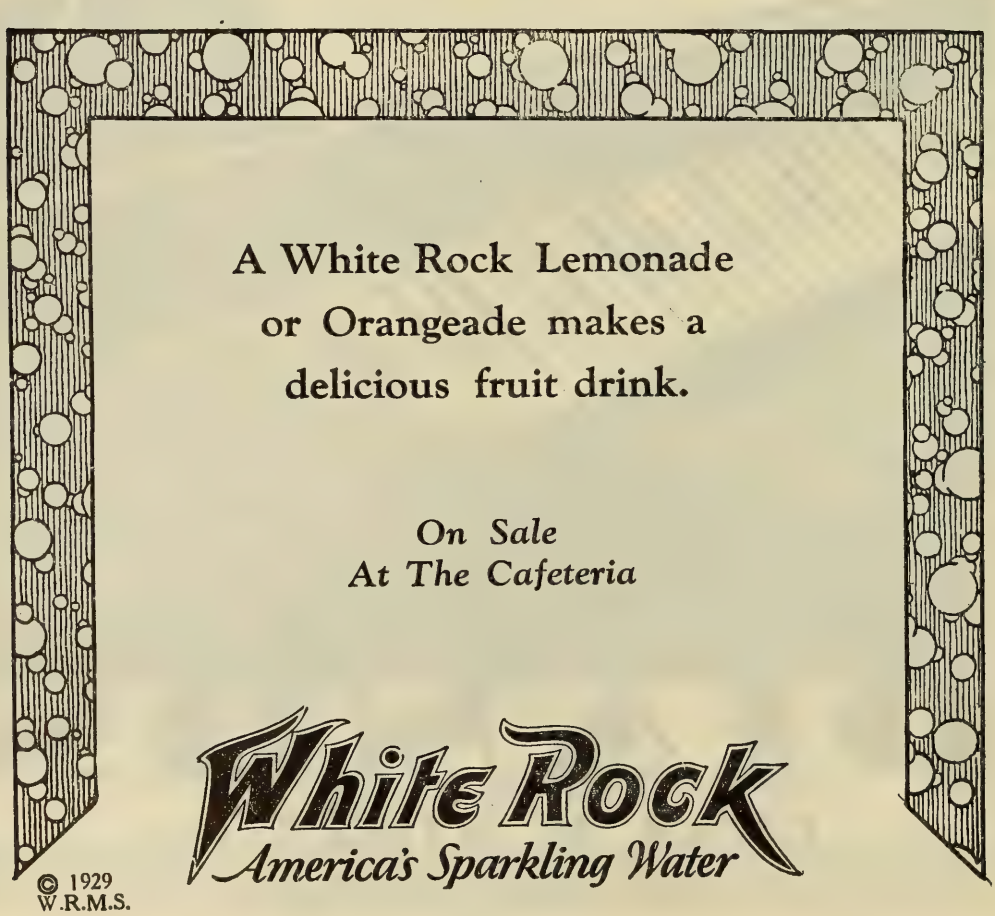
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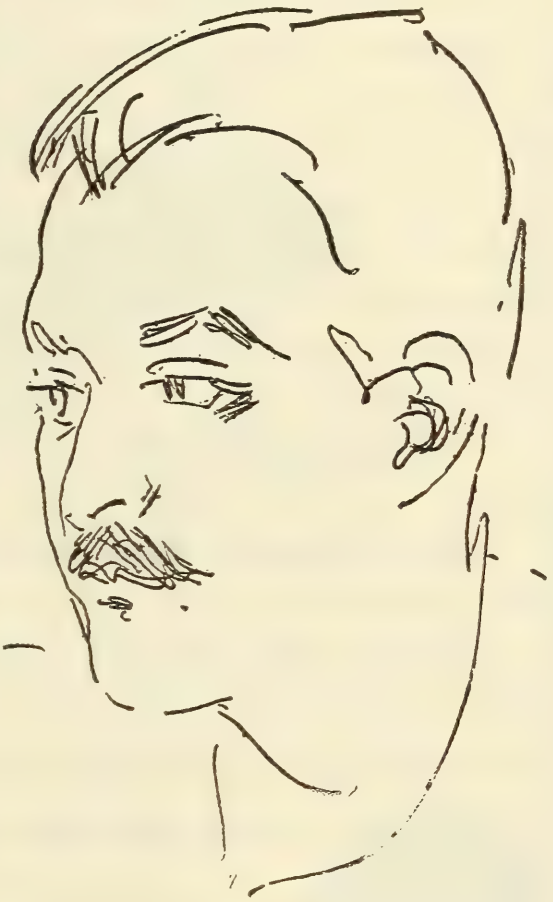
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an Eastern cast, and some of the subjects were derived, one might suppose, from the Middle Asia celebrated in his symphonic poem ('Dans les Steppes de l'Asie centrale')—an idea supported by frequent repetition of brief phrases in the manner long recognized as characteristic of Oriental art. But the most curious feature in the work is the presentation of such music strictly in symphonic form. The Russian composer does not use even legitimate opportunities of freedom. Having chosen his model, he respects it and, so to speak, compels the 'fiery and untamed steed' of the Ukraine to figure in the limited circle of the *haute école.* The effect is curious and interesting, especially at moments when the composer seems to have difficulty in keeping his native impulses from getting the upper hand. Thus the leading theme of the first Allegro, a phrase of eight notes, haunts nearly the whole of the movement, chiefly by simple repetition. A second subject* does appear at proper times, it is true, but comes in apologetically and departs speedily, hustled by the aggressive eight notes. Using a big or-

*Liszt told Borodin that a critic might reproach him for not having presented the second theme of the first movement *amoroso,* or in some such manner, but that no one could pretend that the symphony was not well made in view of the basic elements—P. H.



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chestra, Borodin employs color with Eastern lavishness, and exhausts his resources in *tours de force* of various kinds, seeking, perhaps, to counteract the effect of a certain thematic monotony. This may not be—certainly is not—what we recognize as highest art, but the work arrests attention for various reasons, especially as an indication of Russian musical tendencies along classic lines."

The symphony is scored for piccolo, three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, three kettledrums, bass drum, cymbals, triangle, tambourine, harp, and the usual strings.

It appears from the score that this symphony was edited by Rimsky-Korsakov and Glazounov.

I. Allegro, B minor, 2-2. The first movement opens with a vigorous theme given out by the strings in unison, while bassoons and horns reinforce each alternate measure. This theme may be taken for the motto of the movement, and it is heard in every section of it. Another motive, animato assai, is given to the wood-wind. After the alternation of these two musical thoughts, the expressive second theme, poco meno mosso, 3-2 time, is introduced by the violoncellos, and afterward by the wood-wind. The vigorous first theme is soon heard again from the full orchestra. There is

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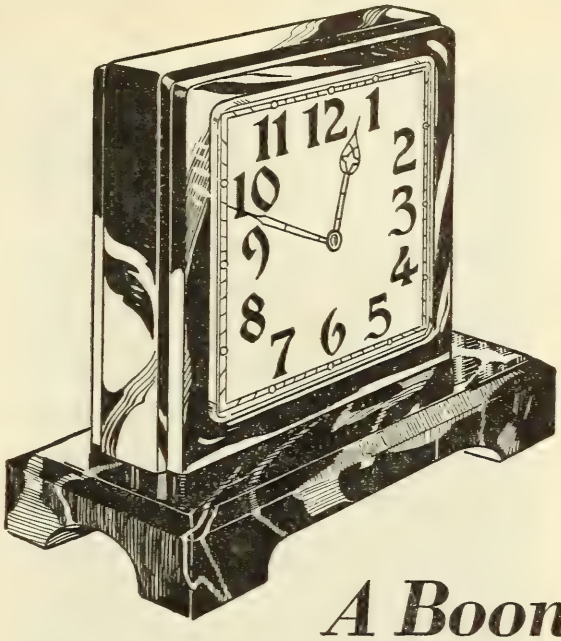
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development. The time changes from 2-2 to 3-2, but the Motto dominates with a development of the first measure of the second subject. This material is worked at length. A pedal point, with persistent rhythm for the drum, leads to the recapitulation section, in which the theme undergoes certain modifications. The coda, animato assai, is built on the Motto.

II. Scherzo, prestissimo, F major, 1-1 time. There are a few introductory measures with repeated notes for first and second horn. The chief theme is followed by a new thought (syncopated unison of all the strings). This alternates with the first theme.

Trio: Allegretto, 6-4. A melody for the oboe is repeated by the clarinet, and triangle and harp come in on each alternate half of every measure. This material is developed. The first part of the movement is repeated, and the coda ends pianissimo.

III. Andante, D-flat major, 4-4. There are introductory measures in which a clarinet is accompanied by the harp. A horn sings the song of the old troubadours. Poco animato. There is a tremolo for strings, and the opening melody, changed somewhat, is heard from wood-wind instruments and horns. Poco più animato, 3-4. A new thought is given to the strings with a chromatic progression in the bass. After the climax the opening theme returns



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(strings), and the movement ends with the little clarinet solo. Then comes, without a pause, the

IV. Finale. Allegro, B major, 3-4. The movement is in sonata form. There is an introduction. The chief theme, forte, is given to the full orchestra. It is in 5-4. The second subject, less tumultuous, is given to clarinet, followed by flute and oboe. The chief theme is developed, lento, in the trombones and tuba, and in a more lively manner by strings and wood-wind. The second subject is developed, first by strings, then by full orchestra. The recapitulation section is preceded by the introductory material for the opening of the movement.

This symphony was first played at Cincinnati in the season of 1898–99; at Chicago in January, 1909; in Pittsburgh, in 1901.

* * *

These works of Borodin have been performed in Boston by the Boston Symphony Orchestra:

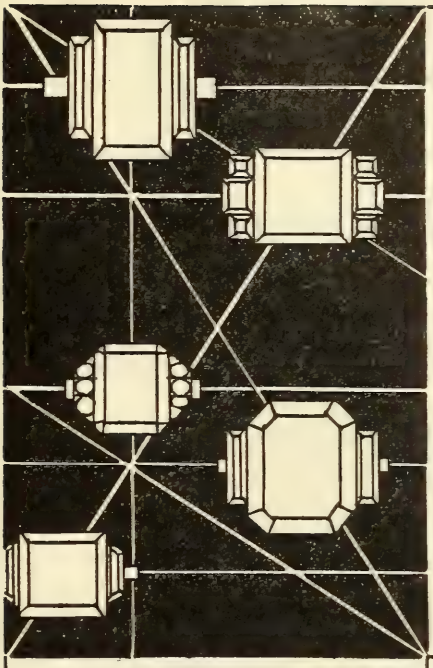
1890. January 4, Symphony No. 1, E-flat major (Mr. Nikisch).
1892. February 27, "Dans les Steppes de l'Asie centrale" (Mr. Nikisch).
1895. November 30, "Dans les Steppes" (Mr. Paur).
1900. April 7, Symphony No. 1, E-flat major (Mr. Gericke).



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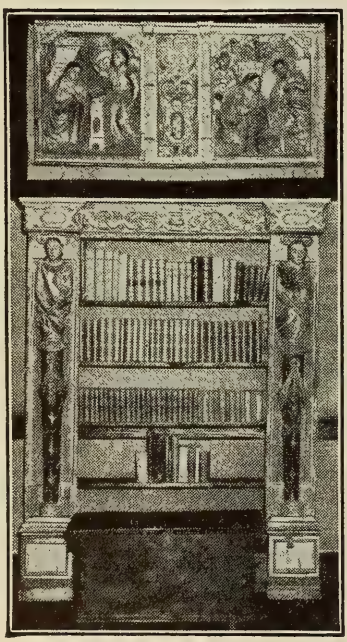


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1915. March 27, Symphony No. 2, B minor (Dr. Muck).
1916. December 8. "Dans les Steppes" (Dr. Muck).
1918. November 29, Symphony No. 2, B minor (Mr. Rabaud).
1920. March 5, "Dans les Steppes"; April 9, Polovtsian Dances (Mr. Monteux).
1923. November 23, Polovtsian Dances (Mr. Monteux).
1925. March 27, May 1, Polovtsian Dances, with chorus (Dr. Koussevitzky).
1926. April 23, Polovtsian Dances, with chorus; October 29, Symphony, B minor (Dr. Koussevitzky).
1928. February 10, Arioso of Jaroslavna from "Prince Igor" (Nina Koshatz, singer).
1929. February 15, Polovtsian Dances, with chorus (Dr. Koussevitzky).

Mr. Joseph Jacques Thibaud, violinist, was born at Bordeaux, France, on September 27, 1880. Until he was thirteen years old, he was taught by his father. Entering the Paris Conservatory he took lessons of Martin Marsick, and in 1896 was awarded a first prize. (First prizes were also awarded that year to Messrs. Sechiari and Monteux, pupils of Berthelier, and Soudant, pupil of

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Lefort.) Thibaud's brother, Joseph Charles, born at Bordeaux on February 25, 1875, took a first prize at the Paris Conservatory for piano-playing in 1892. Another brother, Henri Bernard, a violoncellist, and a student at the Paris Conservatory, was born at Bordeaux on July 8, 1877.

In his twelfth year, Mr. Thibaud had played in public at Angers. In Paris he had become known by his brilliant solos at the Café Rouge in the rue de Tournon, frequented by Conservatory pupils, who were in the habit of playing there in ensemble and as soloists. He joined Colonne's orchestra in 1897 and in 1898 became the solo violinist of that orchestra. In 1899–1900 he appeared as a virtuoso in towns of France, and at Brussels, Mannheim, and Geneva; in 1901 at Berlin, Amsterdam, Lisbon; in 1902–03 in Russia, the Scandinavian countries, Roumania, Italy, Spain.

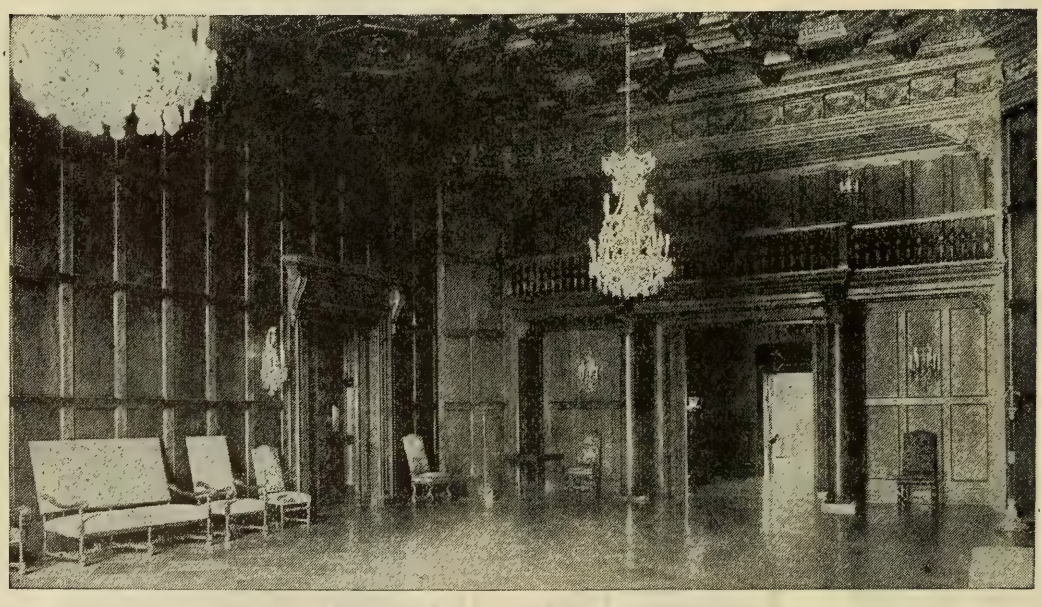
His first appearance in Boston was on November 7, 1903, when he played César Franck's sonata with André Benoist, and pieces by Bach, Saint-Saëns, Vieuxtemps, Marsick, and Wieniawski. A second visit to this country was made in 1913–14 and on December 28, 1913, Mr. Thibaud gave a concert with Mr. Bauer in Symphony Hall. He gave a concert with Carlos Salzedo, harpist, in Jordan Hall, January 31, 1914.

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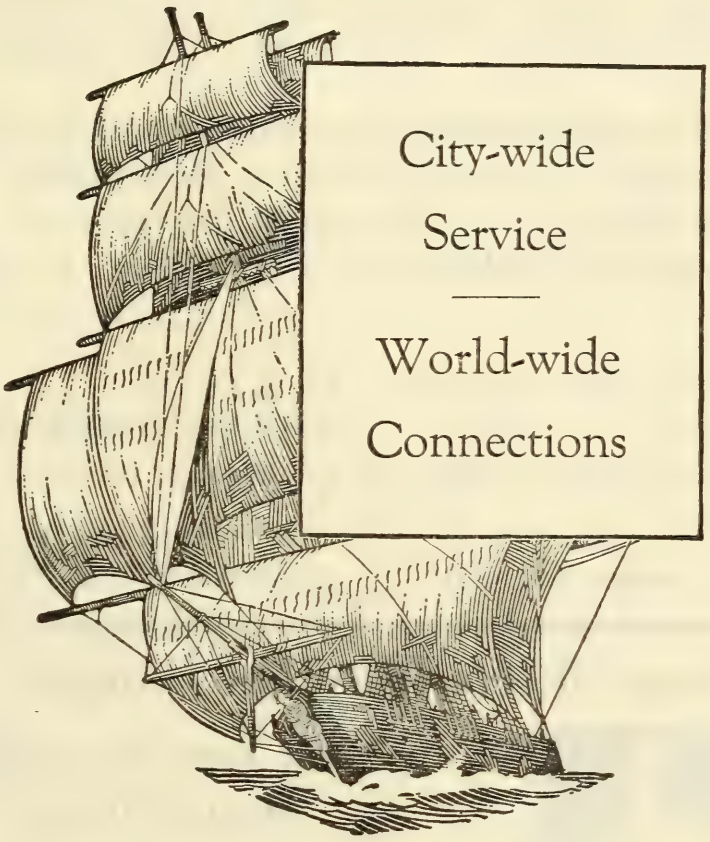
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When the war broke out, he went into active service. Late in 1916 he was given leave of absence from the French Army on account of injuries received while on duty in the trenches. He played in Boston with George Copeland in a concert at Symphony Hall, December 24, 1916. On April 2, 1917, he gave a concert with Mr. Bauer in Jordan Hall.

He gave other concerts later with Mme. Novaes, Mr. Bauer, Mr. Cortot. He has played at concerts of the Boston Symphony Orchestra in Boston:

1919. April 4, Saint-Saën's Concerto, B minor, No. 3.
1921. February 18, Mozart's Concerto, E-flat major.
1924. February 15, Lalo's Symphonie Espagnole.
1926. January 15, Brahm's violin concerto.

Concerto in B minor for Violin, No. 3, Op. 61

Charles Camille Saint-Saëns

(Born at Paris, October 9, 1835; died at Algiers on December 16, 1922).

This concerto, composed in 1880, was played for the first time at a Châtelet concert in Paris, on January 2, 1881, by Pablo de

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Sarasate, to whom the concerto is dedicated. The first performance in Boston was at a concert of the Boston Symphony Orchestra on January 4, 1890; Timothée Adamowski was the violinist. Other performances at concerts of the Boston Symphony Orchestra in Boston: Eugène Ysaye, December 1, 1894; Olive Mead, January 29, 1898; Timothée Adamowski, March 8, 1902; Emile Sauret, April 9, 1904; Sylvain Noack, November 20, 1909; Eugène Ysaye, March 8, 1913; Irma Seydel, March 1, 1918; Jacques Thibaud, April 4, 1919.

The concerto is in three movements. The first, Allegro non troppo, B minor, 2-2, opens with a pianissimo tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme. The violin exposes this theme, and then has passage-work accompanied by the orchestra. After a forte tutti passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and is developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out—for the most part by the orchestra against running passages in the violin—and there is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed, and in the coda the first theme is developed in a new way.

The second movement, Andantino quasi allegretto, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the wood-wind. A melody in Siciliano* rhythm is sung by the solo

*The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine

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violin, and the closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. The second theme, a more emotional melody, is given out by the solo instrument, forte, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the Siciliano melody in B-flat major as an orchestral tutti; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The solo violin sings the second phrase of the theme, and proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction,

with bells: those who are above the peasants in the scoial scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man, who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks around the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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Otto Neitzel, in his Life of Saint-Saëns (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The

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middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

SYMPHONIC DANCE IN BASQUE STYLE FROM "THE BASQUE VENUS" ("DIE BASKISCHE VENUS"), OP. 14 . . HERMANN HANS WETZLER

(Born at Frankfort-on-Main, September 8, 1870; now living)

This opera, in five scenes, was produced at Leipsic in November, 1928. The libretto, based on Prosper Mérimée's story, "La Venus d'Ille," was written by Lini Wetzler, the composer's wife.

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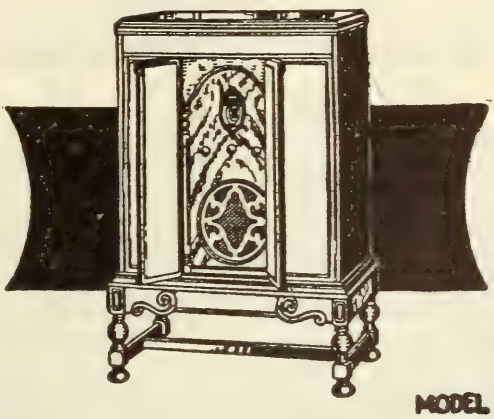
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Alphonse, skillful at the *jeu de paume,* is betrothed. Bothered by a diamond ring, as he is about to play, a ring for his bride's finger, he takes it off and slips it on a finger of the Venus. At the marriage feast he is upset because the Venus has crooked her finger over the ring, so he cannot remove it. The next morning the bride is in convulsions. "I approached the bed," says Mérimée, the narrator, "and lifted up the body of the wretched young man; he was already stiff and cold. His clenched teeth and blackened visage testified to the most appalling emotions; it was sufficiently clear that his death

*See "The Ring," by Thomas Moore; "Le Varlet qui se maria â Notre Dame," by Gautier de Coinsi; a tenth-century manuscript mentioned by Villemain in his "Vie de Gregoire VII," quoted by G. H. Johnstone in "Prosper Merimée: a Mask and a Face" (New York, 1927).

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had been violent and his agony a frightful one. Not a trace of blood, however, on his clothes. I pulled aside his shirt and saw on his chest a great livid mark that stretched round his ribs and his back. It was as if he had been crushed by a circle of iron. My foot met something hard that was lying on the carpet; I bent down and saw that it was the diamond ring."*

The scene of the story and the opera is not in the Basque provinces, but in Southwestern France near enough for the composer to ultilize Biscayan rhythms.

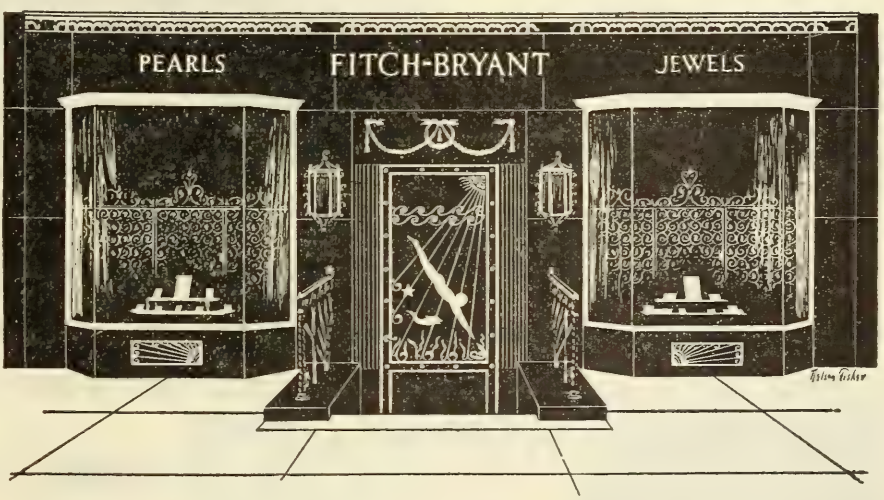
The suite is dedicated to "my dear cousin Pauline Dohn Rudolph."

*This translation is by Mr. G. H. Johnstone.

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It was played for the first time in concert form at Hamburg. Dr. Muck was the conductor. The first performance in the United States was at Chicago on February 8, 1929, by the Chicago Symphony Orchestra, Mr. Stock, conductor. In the Suite, four Basque dances or dance songs are to be played consecutively and without pause. The score calls for three flutes (the second and third interchangeable with two piccolos), two oboes, English horn, two clarinets, one E-flat clarinet, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettle-drums, bass drum, two side drums, triangle, cymbals, tam-tam, celesta, xylophone, glockenspiel, and the usual strings.

I. Fandango. Vivo spiritoso, ma non troppo presto, 3-8. The fandango is especially a Spanish dance. In this Basque version, the triple beat is given by the small drums. A footnote in the score says that one of these drums is longer and narrower than the usual side drum and is beaten with one stick. Piccolos have the rapid theme, assisted later by other woodwind instruments. In the opera, a chorus enters to "interpret" the music.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin *fidicinare*, to play upon the

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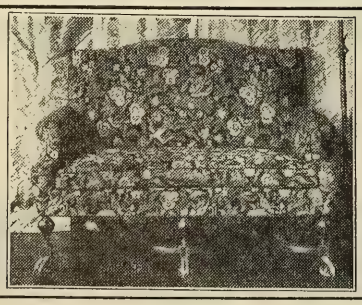


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lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century, a ball was commonly called a fandango. Mrs. Lily Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The Fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less indecent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: " 'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*tanconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effec-

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tive, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, olè!* The bolero intoxicates, the Fandango inflames."

II. Zortziko. Allegro moderato, ma molto deciso, 5-4. The theme is in the woodwind, horns and strings. The Zortziko (Zorcico, also called the Auresca, from the name given to the leading dancer, or San Sebastian, from the town where it is frequently performed, is a complicated dance, somewhat resembling an English hornpipe. The man dances wildly before his solemn-faced partner; he becomes earnest in turn; "the girl takes her place in the chain to the left of her partner and everyone faces round. It is then the turn of the last of the file, called Atzescu, to lead. When all the young people are paired, the orchestra strikes up a livelier tune and the whole

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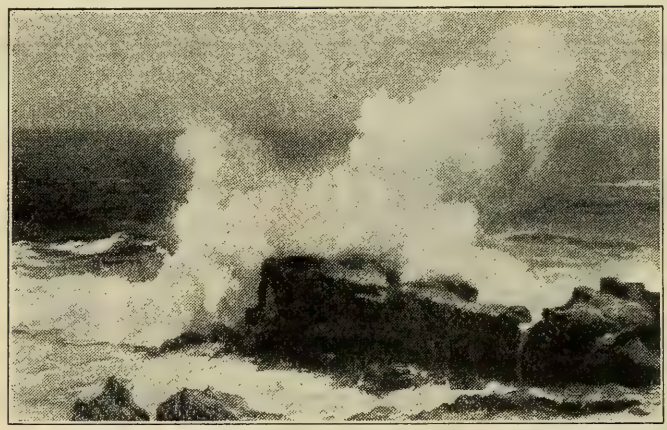
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square is suddenly invaded by the spectators, who all take part in the dance, down to the very children. The figure is now similar to the Jota of Aragon. The dancers stand opposite to one another, and snap their fingers instead of castanets, while they balance rhythmically. . . . The Zorzico, sometimes called Torcico, lasts about twenty minutes."

III. Espatadantza, Maestoso, 5-8. This is a Basque sword dance. The theme, of Basque origin, is in first and second violins, woodwinds and trumpet. (In 1660, when the Corpus Christi procession took place at St. Sebastian, one hundred men danced this dance before Philip the Fourth.) One dancer represents a corpse; the others mime their wish to avenge him.

IV. Ariñ-Ariñ. Vivace, 2-4, with the theme in the woodwind.



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"Ariñ-Ariñ" is the last figure of the Zortziko. This movement ends in a furious climax—glissandos of all instruments able to execute that figure, in 3-2 time. There is a long-held chord, then a presto ending *fff*.

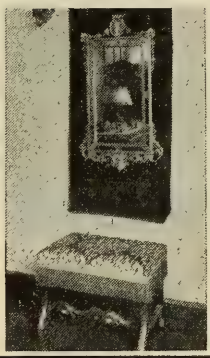
* * *

There are interesting pages (93–101) in Francisque-Michel's "Le Pays Basque" (Paris, 1857). The author says that the Basque dances are true gymnastic exercises to make the bodies of those dancing more elastic; that in the indigenous folk dances, men and women dance each on his or her account. He quotes an old song about the leapings of the Biscayans:

"Few good girls are found among those who go to bed early and cannot be pulled from their beds before eight or nine. The husband of one of them will have holes in his breeches. *Et don faridon.* Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker, *et don faridon.* Such women are good for beating with a stick."

* * *

Wetzler is of American parentage, though he was born in Ger-



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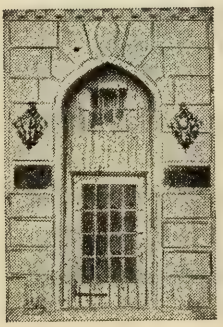
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many. His childhood was spent in the United States. In 1882 he entered the Hoch Conservatory at Frankfort and studied there under Clara Schumann, Hugo Heermann, Bernhard Scholz, and Humperdinck. Returning to the United States in 1892, he was organist of Old Trinity Church, New York, from 1897 till 1901. The next year he gave orchestral concerts in New York, and in 1903 organized the Wetzler Symphony Orchestra. Richard Strauss, with this orchestra, brought out the Sinfonia Domestica. For a time, Wetzler played the viola in the orchestra of the Metropolitan Opera House. He returned to Germany in 1905, and conducted opera at Hamburg, where he remained three years; then at Riga for a stay of four years; still later at Halle (1915), Lubeck, and Cologne (1919–23). He also directed symphony concerts in Berlin, Hamburg, Munich, Cologne, Leningrad, and other places. Visiting the United States in 1924–25, he conducted the Detroit Symphony Orchestra early in the latter year, and brought out his "Visions," six symphonic movements, Op. 12—the first performance of it in this country. His "Legend, Assisi," Op. 13, won the prize of $1,000, offered by the Chicago North Shore Festival Association in 1924. This was performed by the Chicago Symphony Orchestra in the following year. The list of his compositions also includes songs (Op. 1); Ballade, "Fairye Queen"; Op. 2, 3, 8; a concert overture; incidental music to "As You Like It" (an orchestral suite is derived from this); transcription of an organ sonata by Bach for orchestra; piano pieces.

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SATURDAY EVENING, DECEMBER 7, at 8.15 o'clock

J. S. Bach . . . Brandenburg Concerto No. 3 in G major, for String Orchestra

I. Allegro moderato.
II. Allegro.

Fairchild . . . . . "Chants Nègres"

Ravel . . . . . "Bolero"

Schumann . . . . . Symphony No. 2 in C major, Op. 61

I. Sostenuto assai; Allegro ma non troppo.
II. Scherzo; Allegro vivace: Trio (1), Trio (2).
III. Adagio espressivo.
IV. Allegro molto vivace.

There will be an intermission before the symphony

A lecture on this programme will be given by A. H. Meyer and R. G. Appel, on Thursday, December 5, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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FORTY-NINTH SEASON, 1929–1930

Programme

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NOTES BY PHILIP HALE

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Burgin, R.	Elcus, G.	Gundersen, R.	Sauvlet, H.	Cherkassky, P.
Concert-master	Kreinin, B.	Kassman, N.	Hamilton, V.	Eisler, D.
Theodorowicz, J.				
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	Jacob, R.
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.
Artières, L.	Cauhapé, J.	Bernard, A.	Werner, H.
	Avierino, N.		Fiedler, A.
	Gerhardt, S.		Deane, C.

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Rochut, J.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Lorbeer, H.	Blot, G.	Perret, G.	Kenfield, L.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
			White, L.

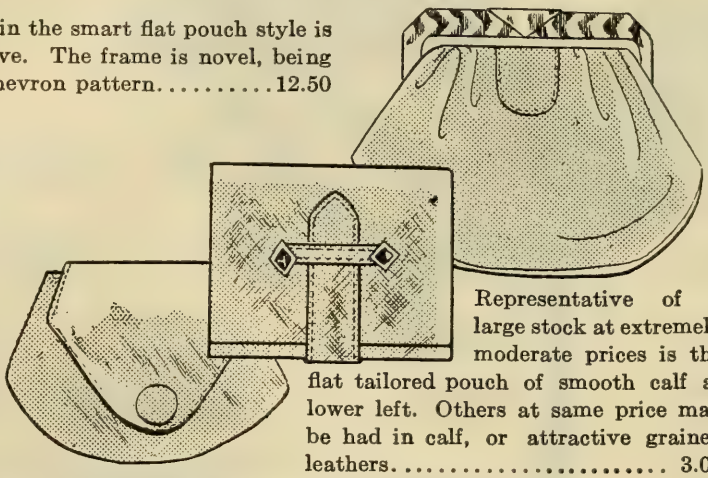
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I. Allegro moderato.
II. Allegro.

Fairchild . . . . . "Chants Nègres"

Vivo, ma non troppo—Molto Andante—Allegro—Teneroso—Lento—Vivo, ma non troppo

(First performance)

Ravel . . . . . "Bolero"

(First performance in Boston)

Schumann . . . . . Symphony No. 2 in C major, Op. 61

I. Sostenuto assai; Allegro ma non troppo.
II. Scherzo; Allegro vivace: Trio (1), Trio (2).
III. Adagio espressivo.
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(Born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750)

This composition is the third of the six Brandenburg Concertos. Completed on March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. This prince was provost of the Cathedral at Halberstadt. He was a bachelor, living now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. In May, 1718, Prince Leopold of Anhalt-Cöthen, at whose court Bach was Capellmeister, journeyed to Carlsbad to drink the waters. He took with him Bach and a quintet from his orchestra; also his clavicembalo with three "servants to care for it"; he was also thus attended when he visited Carlsbad in 1720. The Margraf may have been at Carlsbad, and as he was very fond of music and had his own orchestra, he undoubtedly attended Leopold's musical parties. At any rate, he gave Bach a commission. It was on March 24, 1721, that Bach—possibly some one at the Court—wrote a dedication in French:

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EDWARD MacDOWELL, Molto allegro con fuoco (from Keltic Sonata, Op. 59).

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With the utmost fervor, Monseigneur, I subscribe myself,

Your Royal Highness's most humble and most obedient servant,

JEAN SEBASTIEN BACH.

COETHEN, 24 March, 1721."*

*Translation into English by Charles Sanford Terry ("Bach: A Biography"—London, 1928).

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These concertos—"Concerts avec Plusieurs Instruments"—were intended as a gift for the Margraf's birthday in March. Nothing is known about the reception in Berlin, nor is it positively known whether they were ever played at the palace of the Margraf. "The condition of the autograph suggests that, like the parts of the *Kyrie* and *Gloria* of the B minor Mass at Dresden, it was never performed by the recipient." It was the Margraf's habit to catalogue his library. The name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos were recorded. After the death of the Margraf in 1734, Bach's score was put for sale with other manuscripts in a "job lot." Spitta thinks that Bach's concertos were probably among "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)" or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were later owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin, No. 78 in the Amalienbibliothek. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

Bach retained a copy of the score and performed the music at Cöthen, by Prince Leopold's orchestra, reinforced by visiting players, before the



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concertos were offered elsewhere. "The first concerto is scored for two horns, an instrument just coming into vogue, of which Bach made no other use at Cöthen. His Capelle contained no horn player, and an entry in the accounts, under the date, 6 June, 1722, 'An die beyden Waldhornisten, so sich alhier hören lassen, 15 Thaler,' indicates with considerable certainty a performance of the Concerto and not improbably the first one" (C. S. Terry).

***

The first movement, in a somewhat different form, was used by Bach for the opening section—entitled a Sinfonia or Concerto—of his Whitsuntide cantata: "Ich liebe den Höchsten von ganzem Gemüthe," scored for two oboes, two horns, taille (oboe da caccia), three violins, three violas, three violoncellos, and continuo.*

I. G major, 2-2. The strings, divided into three groups, begin with a lively theme. The movement consists of developments in many forms of portions of this theme; for example, the motive of the first measure is used with a new figure in opposition; measures 4, 5, 6 are contrapuntally treated. A half-cadence on D introduces the working-

*At first sight it is a little startling to find that the merry opening movement is used again in the church cantata, No. 174 . . . Yet the incongruity would only be felt by those who, in the reign of Queen Victoria, made a hard and fast line between sacred and secular music."—J. A. Fuller-Maitland.



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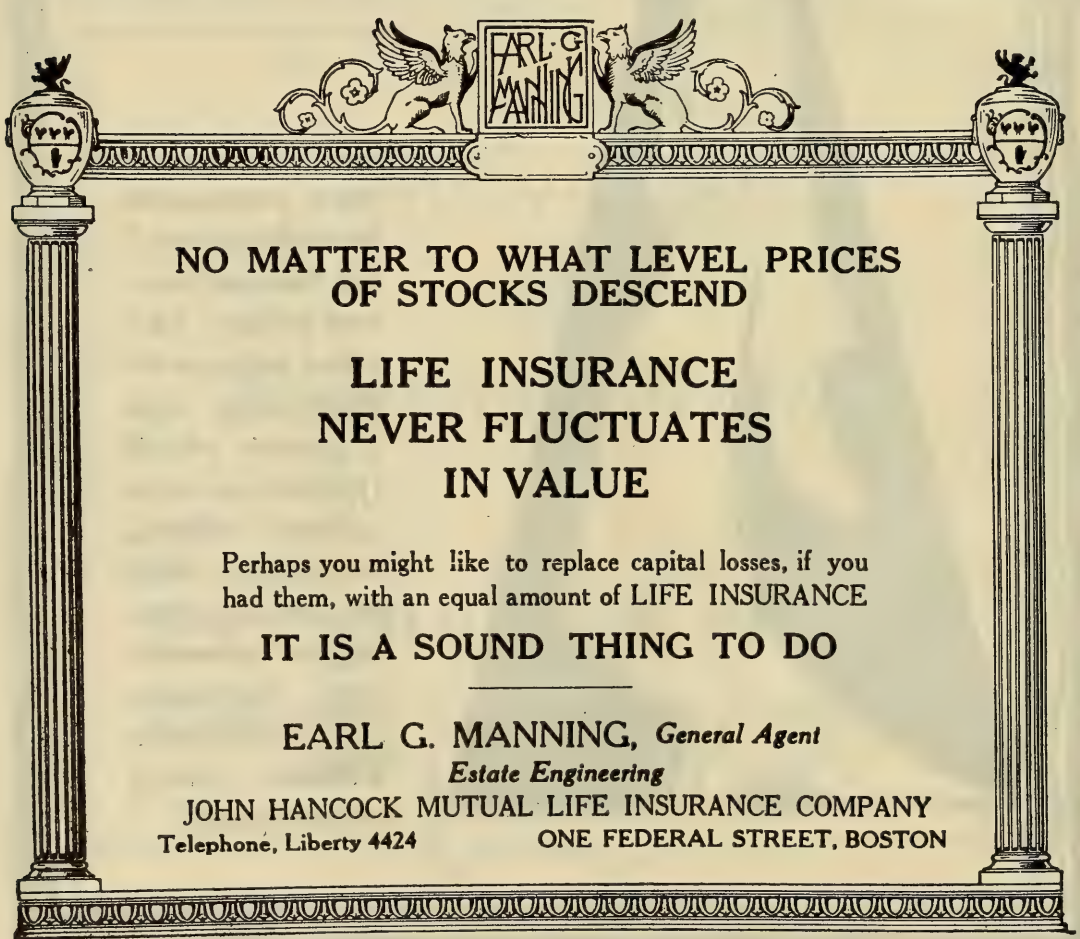


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out of motives from the third measure of the theme, while the initial motive of the first measure appears in violoncellos (and double basses), until the chief theme leads to a cadence, G major. A new episode is based on the second part of the second measure. When G major again comes, a new theme is opposed to the chief theme. The voices alternate in double counterpoint. At last the movement ends with the chief theme. "One passage," says Spitta, "is as fine as anything in the whole realm of German instrumental music. The chief subject is given out in the second violin part; the first violin then starts an entirely new subject, which next appears in the second violin, drawing in more and more instruments, and is at last taken up by the third violin and third viola and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several measures." Spitta refers here to a place near the middle of the movement.

In the original score there is a transitional measure, adagio, 4-4, "two big chords, forming what is known as a Phrygian cadence, and landing us for a moment in B major. Their purpose," thinks Fuller-Maitland, "clearly is to avoid the monotony of beginning the new movement in the same key as the old. We cannot but feel that these two chords



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are a poor substitute for the slow movement which, in the ordinary course of things, would have given the same relief; but even Bach may have felt the great difficulty of inventing a movement which would be a contrast to these two expressions of happiness without causing a feeling of incongruity."

To supply this want, some conductors have introduced as a second movement Bachrich's arrangement of an Andante from one of Bach's sonatas for violin solo. This was done when the concerto was played at concerts of the Philharmonic Society of New York, February 13, 14, 1903.*

II. Allegro, G major, 12-8. The theme started by the violins in succession and close imitation, then developed elaborately, is followed by other figures, which contend in alternation with the chief theme to the end.

***

The first performance by the Boston Symphony Orchestra in Boston was on March 9, 1907, Dr. Muck conductor. The second was on October 22, 1910, Mr. Fiedler conductor, John P. Marshall, harpsichord. The third was on May 2, 1914, Dr. Muck conductor, Mr.

*At a concert of the Chicago Symphony Orchestra, the interpolated Adagio was the slow movement of Bach's concerto for violin in E major, which he himself arranged as a piano concerto, changing the key from E major to D major. The Adagio in the violin concerto is in C sharp minor; in the piano concerto in B minor. At the concert in Chicago, it was played in C minor.



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DeVoto pianist; Dr. Koussevitzky conducted the fourth (May 1, 1925) and the fifth (January 28, 1927) performances.

At a concert of the New York Philharmonic Society in Boston—its first concert in this city—Gustav Mahler, the conductor, put on the programme his arrangement of movements from Suites Nos. 2 and 3, and played a "piano-harpsichord."

CHANTS NÈGRES . . . . . BLAIR FAIRCHILD

(Born at Belmont, Mass., on June 23, 1877; now living in Paris and New York)

Mr. Fairchild was graduated at Harvard University in 1899. He studied music there under John K. Paine and Walter R. Spalding. Going to Florence, Italy, he took pianoforte lessons of Giuseppe Buonamici. Engaged in business for a time, Mr. Fairchild entered the diplomatic service of the United States, being between 1901 and 1903 at Constantinople and in Persia. In the latter year he made Paris his home, to make music his profession. His teachers there were Widor and Ganaye.

The list of his compositions includes the following works: "Dame



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Libellule," a ballet pantomime, Op. 44 (produced at the Opéra-Comique, Paris, in 1921)*; "East and West," symphonic poem for orchestra, Op. 17; "Tamineh," sketch for orchestra (after a Persian legend); "Shah Féridoûn," musical picture for orchestra, Op. 39†; "Zal," symphonic poem, Op. 38 (performed at Paris in 1918); "Étude Symphonique," for violin and orchestra, Op. 45‡; "Rhapsody for Violin and Orchestra on Old Hebrew Themes"; "Concert de Chambre" for violin, piano, and string quartet; "Le Songe d'Isfendiar"; Piano Quintet, Op. 20; String Quartet, Op. 27; Piano Trio, Op. 24; two sonatas for violin and piano; two violin sonatas, Op. 16 and Op. 34; two Novelettes for string quartet, Op. 10; "Legende," for violin and orchestra, Op. 31; two Biblical Lyrics, for chorus, soprano solo, and orchestra: I, From the "Song of Songs"; II, "David's Lament," Op. 29; Song Cycles, Op. 5, 14, 23, 28, 30; "Canti Populari Italiani" (Stornelli-Toscani), Op. 26, 45, also published for violin and piano; piano pieces; pieces for organ.

In 1922, Mr. Fairchild was made a member of the Royal Academy at Florence.

* * *

"Chants Nègres" was originally composed for the piano. It was a favorite piece with pianists in France. The score, dedicated to M. and

*Performed in concert form by the Symphony Society at New York, on December 10, 1922.
†Performed in New York by the Symphony Society in January, 1924.
‡Performed at a Colonne Concert, Paris, December 6, 1919.

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* * *

They are old popular songs; their titles?—Mr. Fairchild admits he no longer even remembers their titles. He has simply arranged the airs, so he tells us, in a somewhat free fashion, especially in point of view of harmonization, trying to maintain all their primitive savor. As to the fifth, he adds, "I have thought of a chorus giving a reply to a solo voice, and framed the whole into the same song, rapid and clamorous, to give the work the necessary unity."

BOLERO . . . . . JOSEPH MAURICE RAVEL

(Born at Ciboure (Basses-Pyrénées) France, on March 7, 1875; living at Montfort-l'Amaury and Paris)

This Bolero, dedicated to Ida Rubinstein, was brought out by her and danced by her at Paris in November, 1928. Alexandre Benoist designed the settings and the costume to represent a scene that Goya

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might have painted: a Spanish inn, with the dancer on a trestle table, men surrounding it. At first calm, the actors on the Parisian stage were little by little excited to frenzy as the dancer became more and more animated. Knives were drawn—the woman was tossed from arms to arms, until her partner intervened; they danced until quiet was restored. So was the scene described by French and English reporters.

The first performance in the United States of this Bolero as a concert piece was by the Philharmonic Society of New York, Mr. Toscanini conductor, on November 14, 1929.

Tempo di ballo, moderato assai, 3-4. Drums give the dance rhythm, which is maintained throughout; a muted trumpet, the theme, which is taken up by wind instruments in turn; then by groups of instruments. There is a crescendo for about twenty minutes, until there is an explosive modulation—brass and percussion instruments swell the din until at last there is what has been described as a "tornado of sound."

M. Prunières called attention to the fact that Ravel was not the first to repeat a simple, common theme until by the monotony of tune and rhythm the hearer was excited (as are Oriental hearers by the same method). Padilla, the composer of "Valencia," had worked this obsession by the repetition of a tune for at least twenty times.

Ravel's Bolero calls for these instruments: piccolo, two flutes, two oboes, oboe d'amour, English horn, two clarinets, one E-flat clarinet,

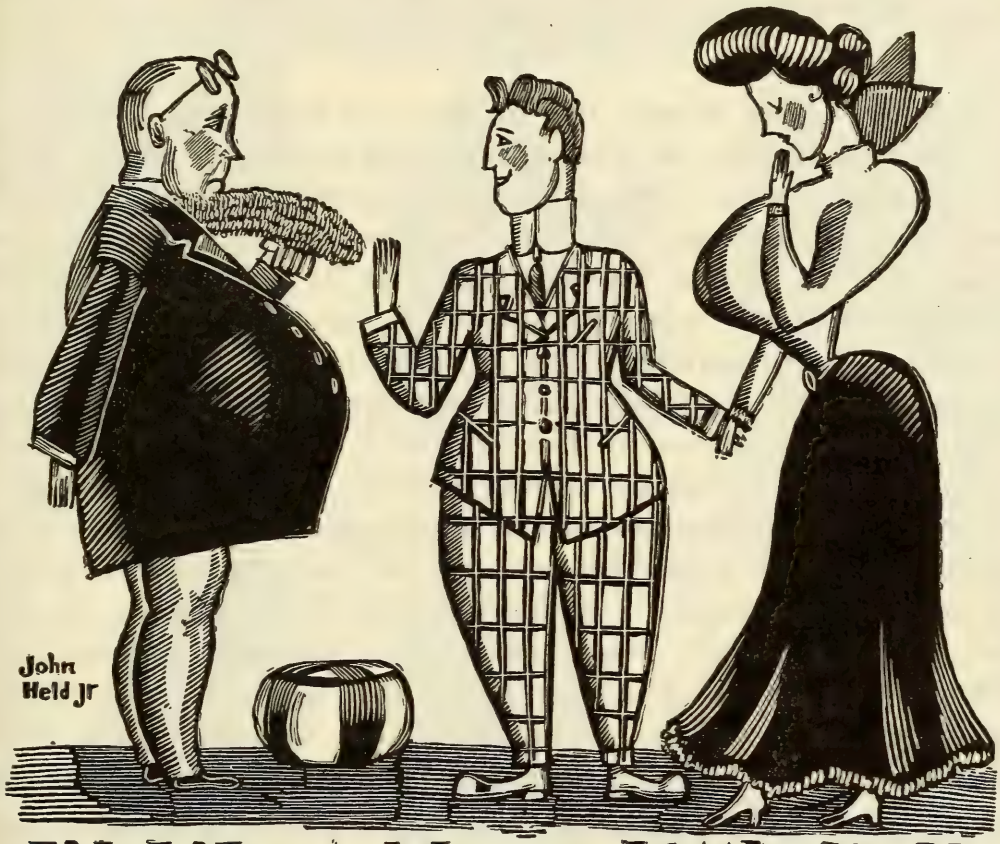
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***

The Bolero is not a very ancient dance of Spain. It is said that Don Sebastian Terezo, an accomplished and celebrated dancer of his time, invented it about 1780. It is a modest, noble dance, much more decent than the fandango, but, like that dance, it is performed by two persons. By its beauty, the significance of its movements, and its compelling effect on eyes and ears, it is incomparable. While its rhythm is strongly marked, it has a lyrical character. In tempo and in its measures, it resembles the minuet—according to Albert Czerwinski, a dancing teacher at Danzig—but it impresses by rhythmic accentuation rather than by melodic variety. There are sections of the dance. First comes the *paseo* or promenade, like a prelude or an introduction. Then follow the *traversia* for the changing of places; the *differencia* for changing a second time; the *finale* to regain the first places; the *bien parado*, steps and graceful attitudes performed by the dancing couple facing another couple that is not dancing. Is not Desrat mistaken in saying that the Bolero is in two-time? The music of all the Boleros we have seen is in 3-4 or 3-8, but Blasis also says that

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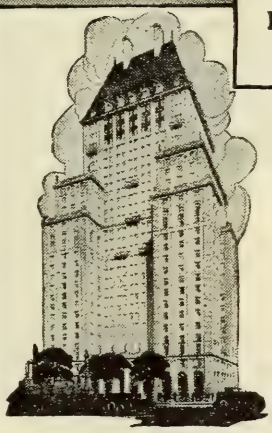
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the Bolero is usually in duple time. The step is at first low and gliding, but always well marked.

On the stage this dance is performed by several couples. One of the most graceful attitudes is the *dar la vuelta,* in which the dancers are face to face after a half-turn. The woman's part in the dance is much more expressive, more passionate than that of the man.

The name "Bolero" or "Volero" is supposed by some to come from *volar,* to fly, "because a Manchega expert had danced the Seguidillas so wonderfully and lightly that he seemed to fly." Is the Bolero the outcome of the Seguidillas? When the Bolero or Fandango is danced as a ballet by eight persons, it is usually called the Seguidillas.

***

The Bolero is to be found in some operas, as in Auber's "La Muette di Portici" ("Masaniello"), Act I, Scene 3, Allegretto moderato, C major, 3-4; Méhul's "Les deux Aveugles de Tolède"; Weber's stage music for "Preciosa." Perhaps the most famous Bolero in opera is that sung by the Duchess Hélène in the fifth act of Verdi's "Vêpres Siciliennes" (Allegro, A minor—A major, 3-4), sung first in Paris by Mme. Cruvelli; in Boston by Mme. Colson, when Verdi's opera was first performed here on January 2, 1860—this Bolero has often been sung here in concert halls. There are Boleros for orchestra by Alexandra Josifovna, Grand Duchess of Russia; T. A. Kui, J. L. Nicode, Pachulski; songs by

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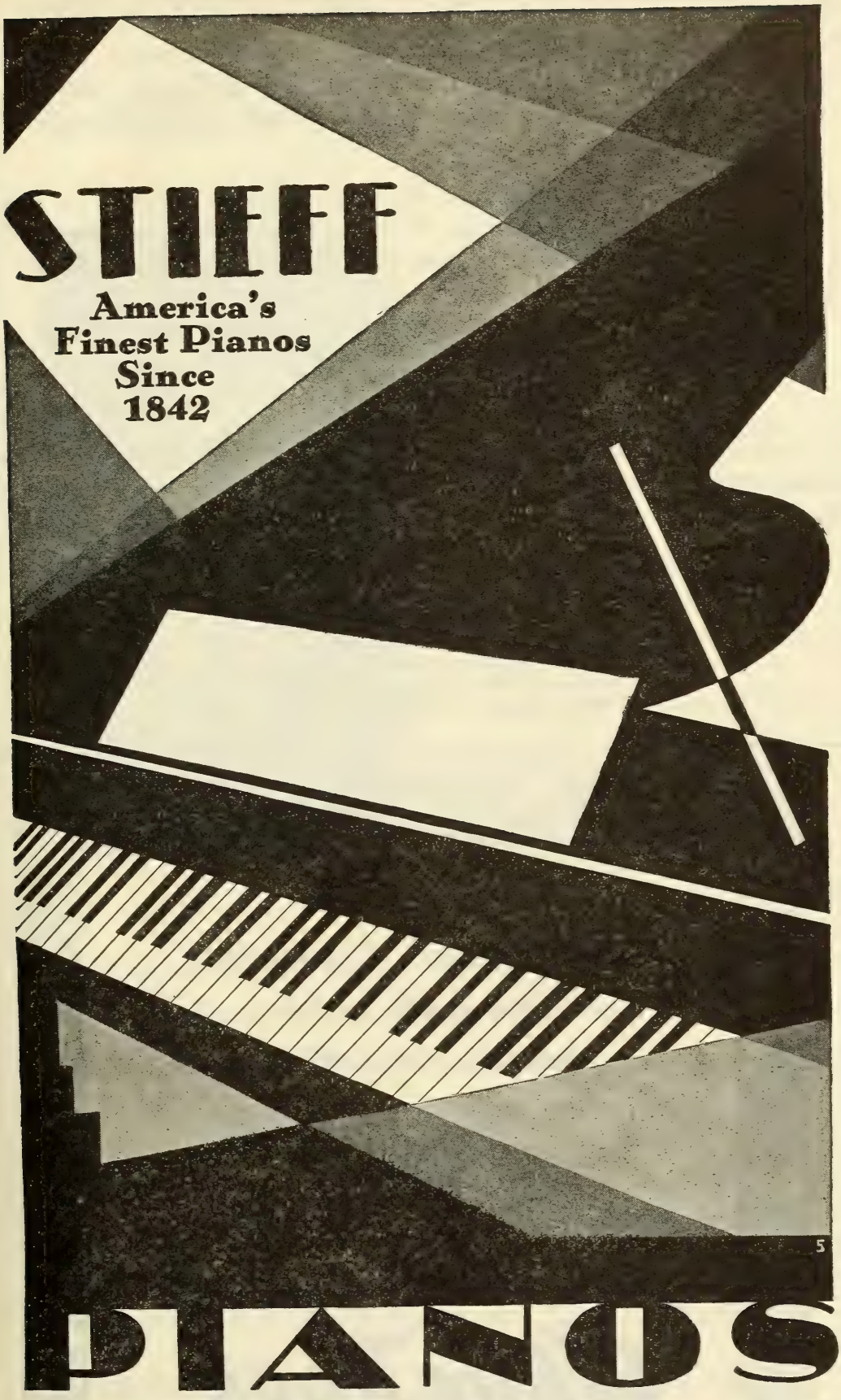
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Gounod, Lacome d'Estalenx; piano pieces, of which Chopin's is the best known, although it has little true Spanish character, and might be called a *Boléro à la Polonaise.* Nevertheless Chopin received 500 francs for it when it was published as a "Souvenir d'Andalousie."

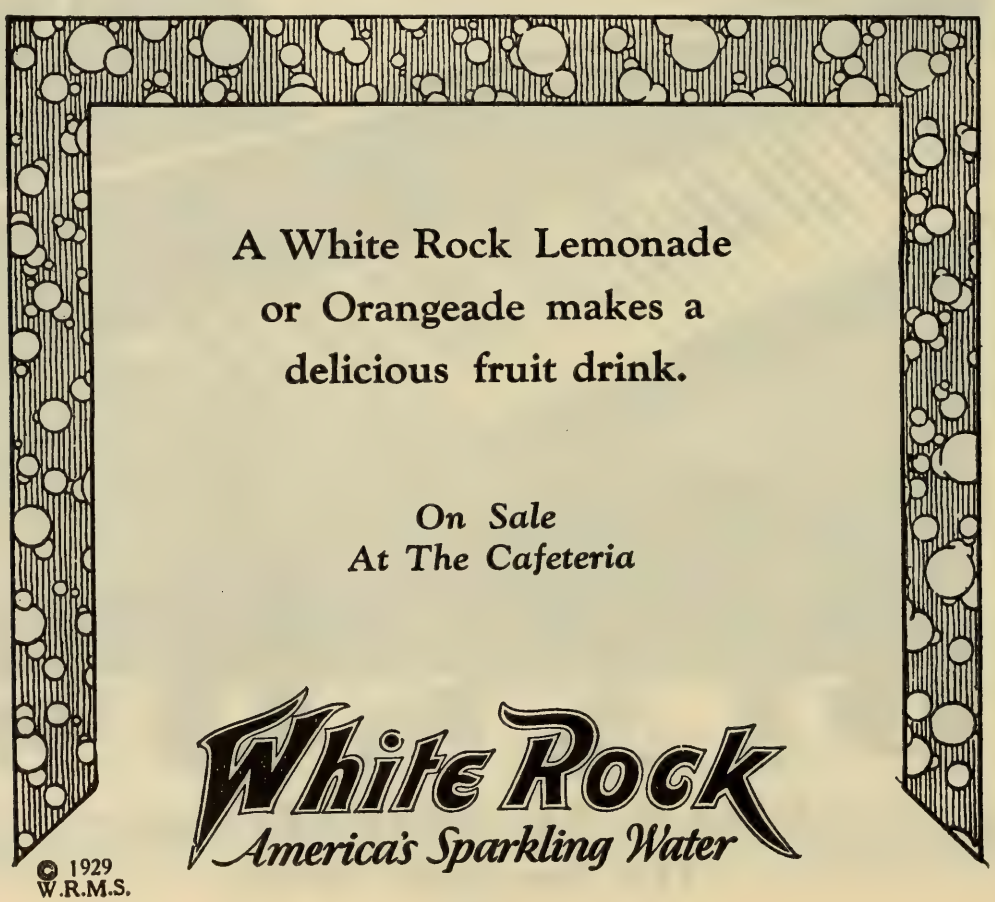
* * *

The Bolero has been noticed by English poets. Byron, in a song intended for the first canto of "Childe Harold," but replaced (Verse LXXXIV) by the lines "To Inez," wrote in praise of the lovely girl of Cadiz:

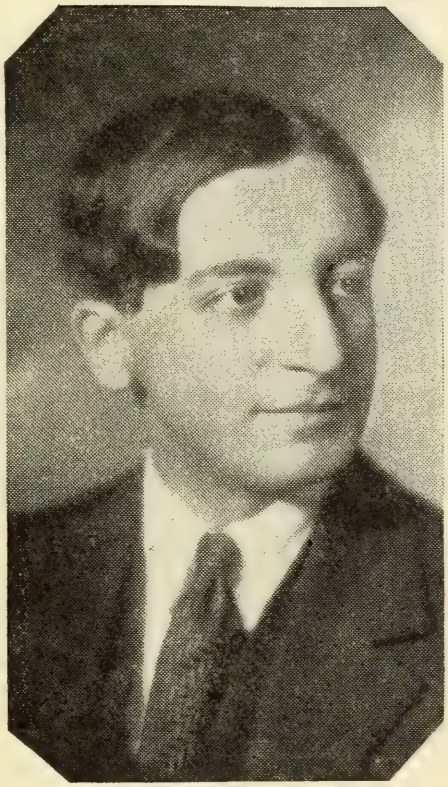
> And when beneath the evening star,
> She mingles in the gay Bolero,
> Or sings to her attuned guitar
> Of Christian knight or Moorish hero.

Thomas Hood introduced the dance in his "Drinking Song," by a member of a Temperance Society, as sung by Mr. Spring at Waterman's Hall:

> The vintage, they cry, think of Spain's and of France's,
> The jigs, the boleros, fandangos and jumps;
> But water's the spring of all civilized dances,
> We go to a ball not in bottles, but *pumps!*
> Then hey for a bucket, a bucket, a bucket,
> Then hey for a bucket, filled up to the brim!
> Or, best of all notions, let's have it by oceans,
> With plenty of room for a sink or a swim!



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William Beckford, for his delightful "Italy, with Sketches of Portugal and Spain," delightful for its malice and cynicism as well as for the graphic description of scenery, cities, men, women, and manners, did not hesitate to coin the verb "to bolero": "Thirteen or fourteen couples started and boleroed and fandangoed away upon a thick carpet for an hour or two, without intermission. There are scarcely any boarded floors in Madrid; so the custom of dancing upon rugs is universally established"* (Vol. II, Letter XVI).

He himself, at Señor Pacheco's at Madrid, danced a bolero, snapping his fingers and stamping his feet, while twenty voices accompanied with "its appropriate words" in full chorus; but he admits that he committed solecisms in good dancing at every step. "I am more than apt to conjecture we were but very slightly entitled to any applause; yet the transports we called forth were as fervid as those the famous Le Pique excited at Naples, in the zenith of his popularity." At last the Duchess of Ossuna, the patroness of the composer Boccherini, said to Beckford, in the plainest language: "You are making the greatest fool of yourself I ever beheld; and as to those riotous self-taught hoydens, your partners, I tell you what, they are scarcely worthy to figure in the third rank at a second-rate theatre."

* * *

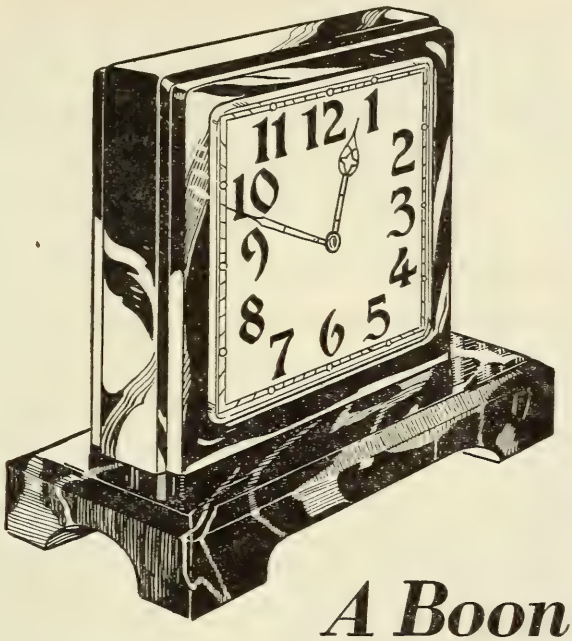
*Beckford's Letters from Spain were written in 1785, 1787, and 1795. They were first published in 1834.

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When Ravel's Bolero was first performed, people surrounded the table on which Mlle. Rubinstein danced. Havelock Ellis, in "The Soul of Spain," states that a characteristic of Spanish dancing, and especially of the most typical type, called flamenco,* lies in its accompaniments, and particularly in the fact that under proper conditions all the spectators are themselves performers. "In flamenco dancing, among an audience of the people, everyone takes a part, by rhythmic clapping and stamping, and by the occasional prolonged 'oles' and other cries by which the dancer is encouraged or applauded. Thus the dance is not a spectacle for the amusement of a languid and passive public, as with us. It is rather the visible embodiment of an emotion in which every spectator himself takes an active and helpful part; it is, as it were,

*The Flamenco shares with the Fandango the rank of principal dance of Andalusia. The word "flaming" is tropically used in Spain as "gay," "lively," when applied to song or dance. The Flamenco in 3-8 time, and of a moderate movement (allegretto), is performed with accompaniment of guitars and castanets between rhymed verses. Spanish soldiers who had been quartered in the Netherlands during the Spanish occupation were called Flamencos. On their return there was feasting, there was gaiety. A lyric drama, "La Flamenca," libretto by Cain and Adenis, music by Lucien Lambert, was produced at the Gaîté, Paris, October 30, 1903. The heroine is a concert-hall singer. The scene is Havana in 1807. The plot is based on the revolutionary history of the time. Mr. Jackson, an American who is helping the insurgents, is one of the chief characters in the tragedy. The composer told a Parisian reporter before the performance that no place was more picturesque than Havana during the struggle between "the ancient Spanish race, the young Cubans, and the rude Yankees, so unlike the two other nations"; that the opera would contain "Spanish songs of a proud and lively nature, Creole airs languorous with love, and rude and frank Yankee songs." The last-named were to be sung by an insurgent or "rough rider." The singer at the Café Flamenco was impersonated by Mme. Marie Thiéry. The opera was performed eight times.

Salillas says that the returned Flamenco often degenerated into a worthless braggart, at last to be coupled with and confounded, being looked on as "a rowdy, dissipated type," with the *picaro* and the gypsy.



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a vision evoked by the spectators themselves and upborne on the continuous waves of rhythmical sound which they generate. Thus it is that, at the end of a dance, an absolute silence often falls, with no sound of applause: the relation of performer and public has ceased to exist. So personal is this dancing that it may be said that an intimate association with the spectators is required for its full manifestation. The finest Spanish Dancing is at once killed or degraded by the presence of an indifferent or unsympathetic public, and that is probably why it cannot be transplanted, but remains local."

There is a vivid description of dancing in and out of Spanish theatres in Richard Ford's "Gatherings from Spain."* He speaks of the contagious excitement which seizes the spectators, who, like Orientals, beat time with their hands in measured cadence, and at every pause applaud with cries and clappings. "Dancing among Spanish ladies of a high order was introduced with the Bourbons, but the lower classes adhered to the primitive steps and tunes of their Oriental forefathers. In the theater the sound of the castanet awakens the most listless. The sharp, spirit-stirring click is heard behind the scenes—the effect is instantaneous—it creates life under the ribs of death—it silences the tongues of countless women—*on n'écoute que le ballet.* The curtain draws up; the bounding pair dart forward from the opposite sides like

*"Gatherings from Spain" was published in 1846.—P. H.

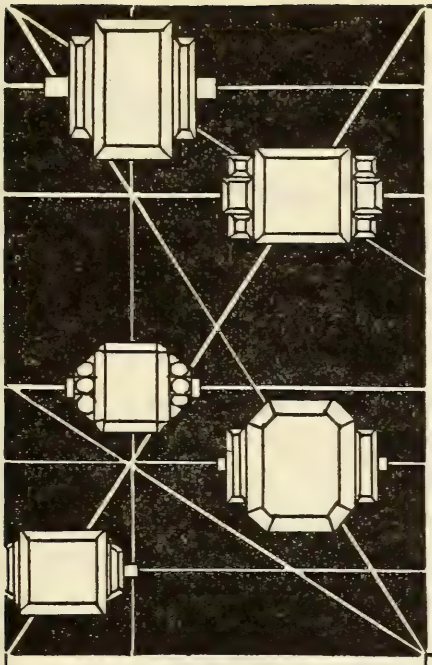


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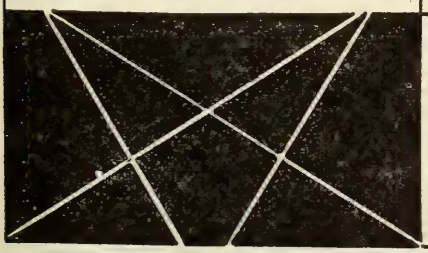
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two separated lovers, who, after long search, have found each other again, nor do they seem to think of the public, but only of each other; the glitter of the gossamer costume of the Majo and Maja seems invented for this Dance—the sparkle of the gold lace and silver filigree adds to the lightness of their motions; the transparent, form-designing *saya* of the lady heightens the charms of a faultless symmetry which it fain would conceal; no cruel stays fetter her serpentine flexibility. They pause—bend forward an instant—prove their supple limbs* and arms; the band strikes up, they turn fondly towards each other, and start into life. . . . The accompaniment of the castanet gives employment to their upraised arms. *'C'est,'* say the French, *'le pantomime d'amour.'* The enamored youth persecutes the coy, coquettish maiden; who shall describe the advances—her timid retreat; his eager pursuit, like Apollo chasing Daphne? Now they gaze on each other; now all is life, love, and action; now there is a pause. They stop motionless at a moment, and grow into the earth. It carries all before it. There is a truth which overpowers the fastidious judgment. Away, then, with the studied grace of the French danseuse, beautiful but artificial, cold and selfish as is the flicker of her love, compared to the real impassioned abandon of the daughters of the South. There is nothing indecent in

*Yet the English have laughed at the Americans for certain prudish euphemisms.—P. H.

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this dance; no one is tired or the worse for it; indeed, its only fault is its being too short, for, as Molière says, '*Un ballet ne saurait être trop long, pourvu que la morale soit bonne, et la mêtaphysique bien entendue.*' Notwithstanding this most profound remark, the Toledan clergy, out of mere jealousy, wished to put the Bolero down, on the pretense of immorality. The dancers were allowed in evidence to give a view to the court; when they began, the bench and bar showed symptoms of recklessness, and, at last, casting aside gowns and briefs, both joined, as if tarantula-bitten, in the irresistible capering. Verdict, for the defendant with costs."

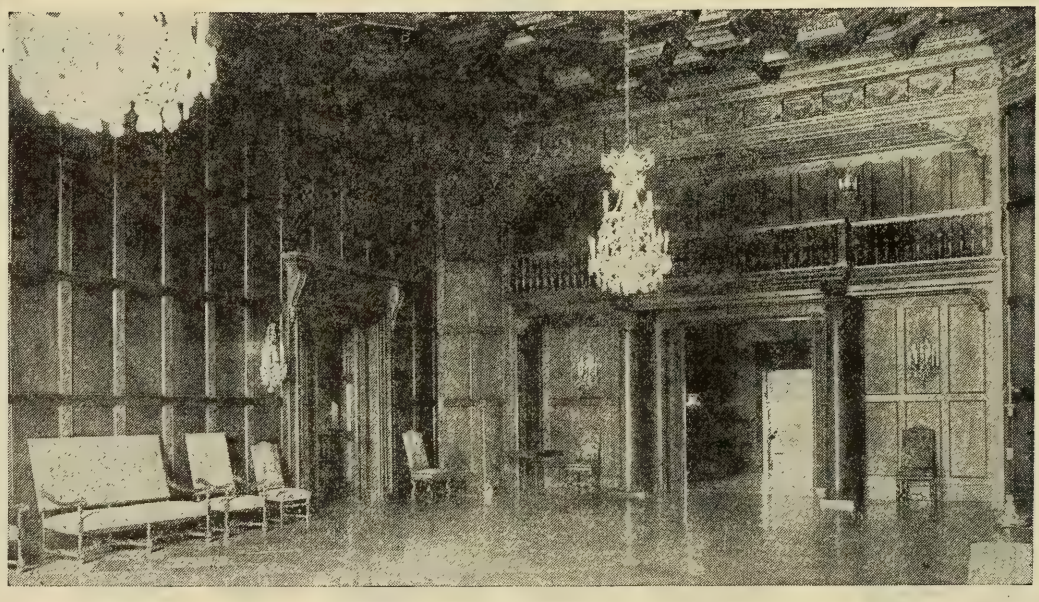
In 1882, Emmanuel Chabrier journeyed in Spain. The result was his superb orchestral rhapsody "España." He wrote to his publisher Costellat letters descriptive of the dances he saw in the Andalusian *bailes*, where the "upper classes" were not to be seen. These letters about the authentic Spanish dances were published in the Music Review S. I. M. (January 15, February 15, 1909). Extracts from them are given in Georges Servières' life of Chabrier: "Two guitarists, solemn, cigarette between the lips, continue to scratch no matter what, in three time. (Only the tango is in duple time.) The cries of the woman excite the dancer, who becomes literally mad of her body" (these dancers were gypsies in Seville). Chabrier spoke of the spectators clapping their hands in 3-4 *à contretemps*, while the guitar followed peacefully its own

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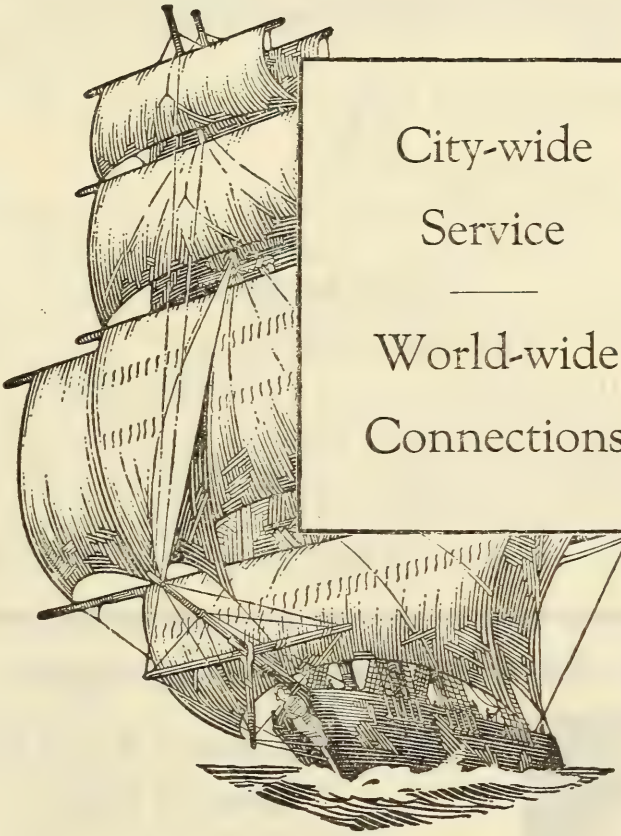
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rhythm. "As others beat time *forte* with each measure, each one beating a little at will, there was a most curious amalgamation of rhythms."

Then there are Théophile Gautier's descriptions of Spanish dancers; and in the five volumes of his theatrical criticisms, eloquent studies of Spanish dancers and others dancing Spanish dances in Paris opera houses and theatres. Havelock Ellis's chapter is the more analytical study. He refers to the "Escenas Andaluzas" (1847) of Estebanez Calderon, and for "the deeper significance of Spanish dancing" to the psychological analysis given by Salillas in "Hampa" (1898).

ENTR'ACTE

THE NEW SYSTEM

(By A. H. Fox-Strangways in the London *Observer*)

It is curious, and yet it is most apposite, to come from an atmosphere heavy with the incense of an ardent worship of the classics, or, at least, of one classic, to an evening such as last Monday (December 3, 1928), where each composer is fighting against stolid indifference

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or veiled dislike, Hindemith, Krenek, and Hauer. Krenek has enlisted our sympathy for his music by his praise of Schubert's economy, his recognition that one of the smallest of his songs may contain as much "universal validity" as there is in far more pretentious works, and the implied confession that he has learned, and that all may learn, much from Schubert. We are in the intriguing position of understanding Schubert well and Krenek badly, and of suspecting that the year 2028 will smile indulgently at our bewilderment.

The Germans speak of Krenek's opera as a much-disputed work (*vielumstritten*). An opera may be what it can. Debussy may climb to success on Maeterlinck, or Stravinsky on Diaghilev. But "symphonic music for nine solo instruments" can be nothing but sheer music; if it fails as that, it fails. One listens to this music and that of others like Hindenmith with two selves; an analytic self, which buries its head in its hands and hears clearly every voice streaming along its course, but gets no connection between the voices, and a synthetic self, which leans back in its chair and gets a total result, but without any clear idea of how that result came; and there seems to be at present no bridging of these two, as there was with the classics. It was the same here in the 'seventies, with Wagner (and over a smaller area with Brahms); one felt that he had got where he wanted to be, but couldn't visualize the steps by which he got there. It is too soon to prophesy whether these two contemporary composers are going to count twenty years hence, but the problem they propound is the same as that other of fifty years ago.

One hears that the wireless audience does not think much of "this modern music." It may be submitted that they do not give it much

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of a chance. They do not see the players, which would have helped them to focus the sounds better, and new music requires more attention than is possible in an armchair. There is also the whispered fear that the music is not worth all the attention it demands, and the suspicion that the composers do not know where they are going, nor what it is that they either are or ought to be trying to do. More than one of us feels that music is an art of pleasure, whereas these sounds are pain; and that they are not trying to please others, but are writing for themselves and the like-minded.

The old idea was that this music was an elaborate joke played on the public, but that had to be given up when it was remembered that a score takes weeks and months to write, whereas wit is a momentary flash. The sad truth dawns on us slowly that Mahomet will have to come to the mountain. Since they will not write what we can understand, we shall have to make shift to learn their language. These may or may not be the great men we are waiting for, yet President Hainisch's words should be weighed—"Great men do not come by accident." Unless we train ourselves to understand his style of talk, we shall not recognize the great man when one day he comes. There will, indeed, always be a small minority, like Suran-

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gama and Grandfather in "The King of the Dark Chamber," but we shall always find it difficult to believe them.

There is another reason for trying to learn the language: for good or evil it is the language that the twentieth century will speak. Disgusted enough educated Romans must have been with the princes of Gaul who spoke with them in a kind of Babu Latin, a mixture of soldiers' slang and scullions' grammar that made marmalade of their quantities and mincemeat of their inflexions; they could not foresee, of course, the precise and delicate instrument that French was one day to become. It is that kind of mixture that we have been living through in music for the last two decades. But now we begin to hear some of the old tendencies and cohesions in the new surroundings. Groups begin to mass and sections to range themselves; proportion is struck in the elaboration of the texture; the parts are thickened or thinned out, not capriciously, but with a purpose; chords that were the landmarks of key emerge again as the flood subsides, though altered much by denudations; continuity is established by recurrent figures and pedal points; variety is sought, where Monteverde found it, in new combinations and dispositions of orchestral instruments; finally, the human voice stands out above the welter more clearly than before.

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The youth of today has difficulty in believing that anyone can have found Wagner a hard nut to crack. But this difficulty is no more than that of the boy in the history lesson, who couldn't see how it was that the Romans had to use the abacus for their washing bills, when he himself can so easily "put down five and carry three." Wagner's method seemed to our untutored ears a hopeless tangle. It asked us to scrap our knowledge and begin over again; and then there were so many bell-wethers. A prominent musician said of "Tannhäuser" in 1867, "I didn't know whether to laugh or cry, but when I came out of the theatre, I wept, for, said I, this is the downfall of German music." But Parry (aged nineteen) thought "some of the overture very fine, somewhat giving the sensation of Chaos with Creation and Form beginning to be perceptible." Then nine years later, afer he had absorbed "The Ring," by dint of much score-reading, and with help of a dictionary, he endorsed Rubinstein's judgment "that we have lost the art of saying something spontaneously, because we have exhausted the present resources of music; some one must start a new system, and this may not be for ages." Rubinstein repeated this in 1892, in his "La Musique et ses Représentants." The "new system," then, was not Wagner, but it did not take "ages" to come. It came with the new century. It is here now.

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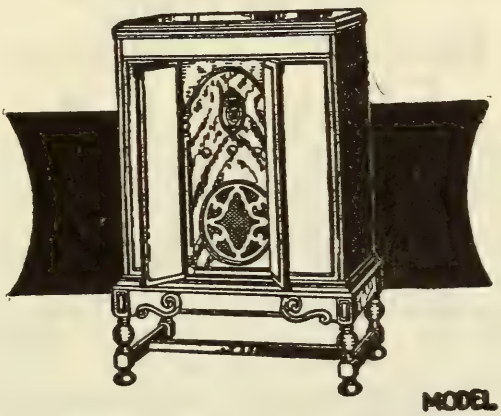
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Symphony in C major, No. 2, Op. 61

Robert Alexander Schumann

(Born at Zwickau, on June 8, 1810; died at Endenich, on July 29, 1856)

In October, 1844, Schumann left Leipsic, where he had lived for about fourteen years.* He had in July given up the editorship of the *Neue Zeitschrift;* he had been a teacher of pianoforte playing and composition at the Leipsic Conservatory from April, 1843. A singularly reserved man, hardly fitted for the duties of a teacher and without pupils, he was in a highly nervous state, so that a physician recommended a change of scene and told him he should not hear too much

*There is a story of Wagner complaining in Dresden that Schumann was so silent; it is impossible to discuss with a man who will scarcely open his mouth; while Schumann complained that it is impossible to endure for long a man who talks incessantly.

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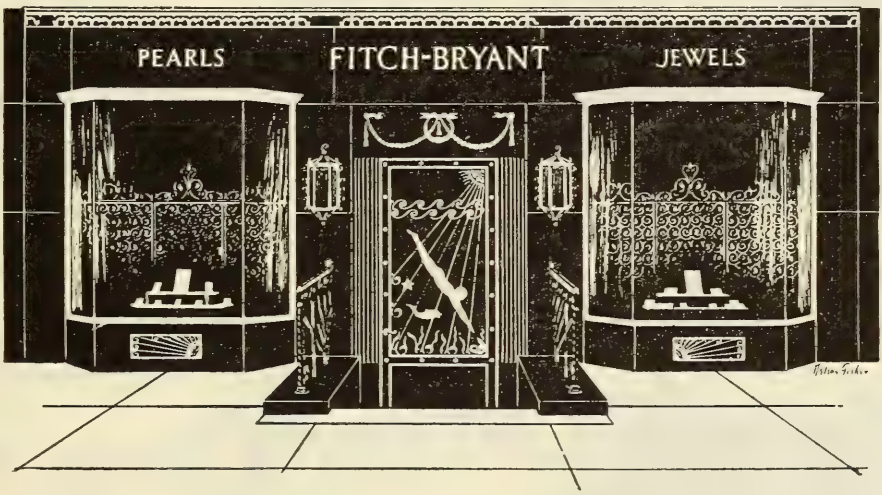
music. Schumann therefore moved back to Dresden.* "Here," he wrote in 1844, "one can recover the old lost longing for music, there is so little to hear. This suits my condition, for I still suffer very much from my nerves, and everything affects and exhausts me immediately." He saw few people; he talked little. In the early eighties they still showed in Dresden a restaurant frequented by him, where, seated in a room with his head against a wall, he would sit for hours at a time, dreaming day dreams. In 1846 he was very sick, mentally and bodily. "He observed that he was unable to remember the melodies

*He was so sick that he feared he could not survive the journey. His wife wrote after their arrival in Dresden of the first days: "Robert did not sleep a single night; his imagination painted terrible pictures; in the early morning I usually found him bathed in tears, and he gave himself up completely."

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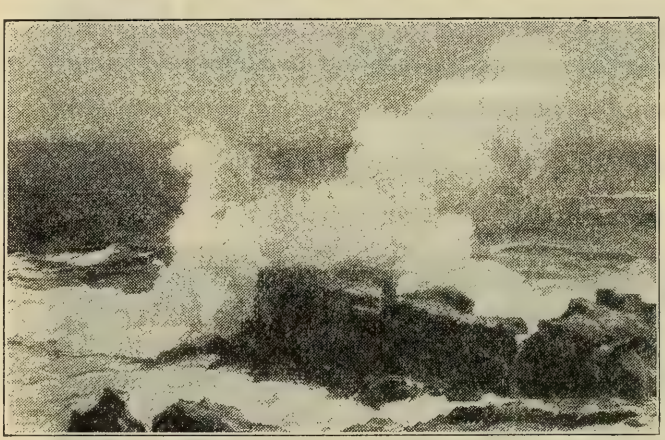
at Number 2 Newbury Street

that occurred to him when he was composing; the effort of invention fatigued his mind to such an extent that it impaired his memory." When he did work, he applied himself to contrapuntal problems.

The Symphony in C major, known as No. 2, but really the third,—for the one in D minor, first written, was withdrawn after performance, remodelled, and finally published as No. 4,—was composed in the years 1845 and 1846. Other works of those years are four fugues for pianoforte, studies and sketches for pedal piano, six fugues on the name of Bach for organ, intermezzo, rondo, and finale to "Fantasie" (published as Concerto, Op. 54), five songs by Burns for mixed chorus, four songs for mixed chorus, Op. 59, and a canon from Op. 124. The symphony was published, score and parts, in November, 1847.

The symphony was first played at the Gewandhaus, Leipsic, under Mendelssohn's direction, on November 5, 1846.* The first performance in Boston was at a concert of the Harvard Musical Association, March 1, 1866. The Philharmonic Society of New York performed it as early as January 14, 1854.

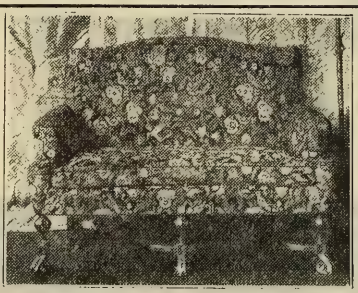
*The first part of the programme included the overture, an aria, and the finale of Act II. of "Euranthe" and the overture and finale of Act II. of "William Tell." The latter overture made such a sensation under Mendelssohn's direction that it was imperiously redemanded. The symphony, played from manuscript, pleased very few. Some went so far as to say that the demand for a second performance of Rossini's overture was a deliberate reflection on Schumann, whose sumphony was yet to be heard.



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Schumann wrote from Dresden on April 2, 1849, to Otten,* a writer and conductor at Hamburg, who had brought about the performance of the symphony in that city: "I wrote the symphony in December, 1845, when I was still half-sick. It seems to me one must hear this in the music. In the Finale I first began to feel myself; and indeed I was much better after I had finished the work. Yet, as I have said, it recalls to me a dark period of my life. That, in spite of all, such tones of pain can awaken interest, shows me your sympathetic interest. Everything you say about the work also shows me how thoroughly you know music; and that my melancholy bassoon in the adagio, which I introduced in that spot with especial fondness, has not escaped your notice, gives me the greatest pleasure." In the same letter he expressed the opinion that Bach's Passion according to John was a more powerful and poetic work than his Passion according to Matthew.

And yet when Jean J. H. Verhulst of The Hague (1816–91) visited Schumann in 1845, and asked him what he had written that was new and beautiful, Schumann answered he had just finished a new sym-

*George Dietrich Otten, born at Hamburg in 1806, showed a marked talent for drawing, which he studied, as well as the pianoforte and the organ; but he finally devoted himself to music, and became a pupil of Schneider at Dessau (1828–32). He taught at Hamburg, and led the concerts of the Hamburg Musik-Verein, which he founded, from 1855 to 1863. In 1883 he moved to Vevey, Switzerland.

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phony. Verhulst asked him if he thought he had fully succeeded. Schumann then said, "Yes, indeed, I think it's a regular Jupiter."

***

There is a dominating motive, or motto, which appears more or less prominently in three of the movements. This motto is proclaimed at the very beginning, Sostenuto assai, 6-4, by horns, trumpets, alto trombone, pianissimo, against flowing counterpoint in the strings. This motto is heard again in the finale of the following allegro, near the end of the scherzo, and in the concluding section of the finale. (It may also be said here that relationship of the several movements is further founded by a later use of other fragments of the introduction and by the appearance of the theme of the adagio in the finale.) This motto is not developed: its appearance is episodic. It is said by one of Schumann's biographers that the introduction was composed before the symphony was written, and that it was originally designed for another work. The string figure is soon given to the wood-wind instruments. There is a crescendo of emotion and an acceleration of the pace until a cadenza for the first violins brings in the allegro, ma non troppo, 3-4. The first theme of this allegro is exposed frankly and piano by full orchestra with the exception of trumpets and trombones. The rhythm is nervous, and accentuation

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gives the idea of constant syncopation. The second theme, if it may be called a theme, is not long in entering. The exposition of this movement, in fact, is uncommonly short. Then follows a long and elaborate development. In the climax the motto is sounded by the trumpets.

The scherzo, Allegro vivace, C major, has 2-4 two trios. The scherzo proper consists of first violin figures in sixteenth notes, rather simply accompanied. The first trio, in G major, 2-4, is in marked contrast. The first theme, in lively triplet rhythm, is given chiefly to wood-wind and horns; it alternates with a quieter, flowing phrase for strings. This trio is followed by a return of the scherzo. The second trio, in A minor, 2-4, is calm and melodious. The simple theme is sung at first in full harmony by strings (without double-basses) and then developed against a running contrapuntal figure. The scherzo is repeated, and, towards the close, trumpets and horns loudly sound the motto.

William Foster Apthorp contributed an interesting personal note concerning the scherzo. "The late Otto Dresel once told me a curious fact about this trio. When, as a boy, he was studying under Mendelssohn, in Leipsic, he happened to be left alone one day in Mendelssohn's study. While mousing around there with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's

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C major symphony—then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score and had time to read it through and replace it where he had found it before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the Scherzo was exposed and carried through *by the strings alone.* Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time that he should not have thought of giving the theme to the wind—after the carnival of the violins in the Scherzo proper—without being prompted thereto by his friend."

The third movement, Adagio espressivo, 2-4, is the development of an extended cantilena that begins in C minor and ends in E-flat major. Violins first sing it; then the oboe takes it, and the song is more and more passionate in melancholy until it ends in the wood-wind against violin trills. This is followed by a contrapuntal episode, which to some is incongruous in this extremely romantic movement. The melodic development returns, and ends in C major.

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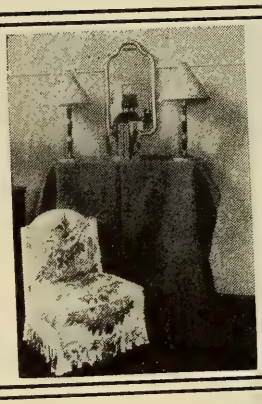
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The finale, Allegro molto vivace, C major, 2-2, opens after two or three measures of prelude with the first theme of vigorous character (full orchestra except trombones). This is lustily developed until it reaches a transitional passage, in which the violins have prominent figures. All this is in rondo form. The second theme is scored for violas, violoncellos, clarinets, and bassoons, while violins accompany with the figures mentioned. This theme recalls the opening song of the adagio. A new theme, formed from development of the recollection, long hinted at, finally appears in the wood-wind, and is itself developed into a coda of extraordinary length. Figures from the first theme of the finale are occasionally heard, but the theme itself does not appear in the coda, although there is a reminiscence of a portion of the first theme of the first movement. The motto is sounded by the brass. There is a second exultant climax, in which the introductory motive is of great importance.

This symphony, dedicated to Oscar I., King of Sweden and Norway, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.



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SATURDAY EVENING, DECEMBER 14, at 8.15 o'clock

Weber . . . . . Overture to "Euryanthe"

Bax . . . . . Symphony No. 2 in E minor and C

I. Allegro moderato.
II. Andante.
III. Allegro feroce.

(First performance)

Liszt . . . . . Concerto for Pianoforte in E-flat, No. 1

Respighi . . . . . Symphonic Poem, "Pini di Roma"

I. The Pines of the Villa Borghese.
II. The Pines near a Catacomb.
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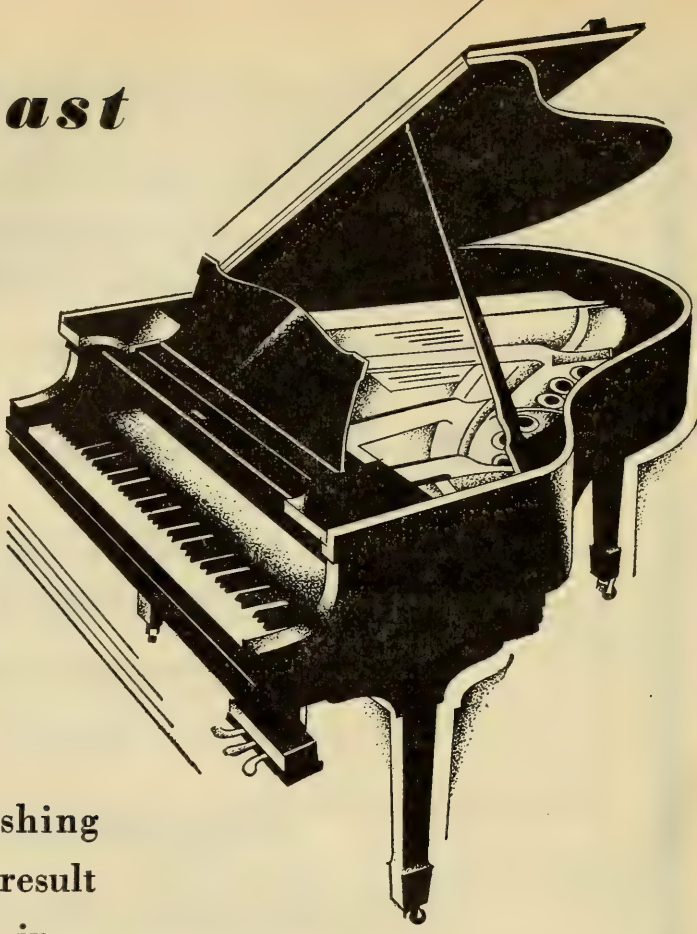
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Thillois, F.
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Knudson, C.
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Erkelens, H.
Messina, S.
Seiniger, S.

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Artières, L.
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Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

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Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

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Speyer, L.

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Mimart, P.

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Piller, B.

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Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

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Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

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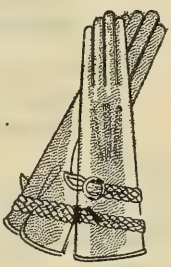
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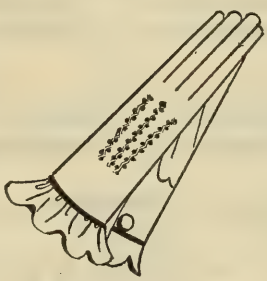
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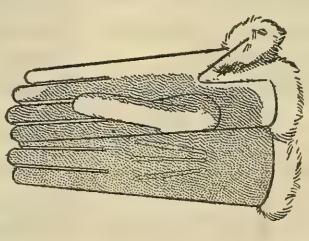


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Overture to "Euryanthe" . . . . Carl Maria von Weber

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Weber, was produced at the Kärnthnerthor Court Opera Theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

Domineco Barbaja, manager of the Kärnthnerthor and the An der Wien theatres, had commissioned Weber to write for the former opera house an opera in the style of "Der Freischütz." Weber had several librettos in mind before he chose that of "Euryanthe"; he was impressed by one concerning the Cid by Friedrich Kind. The two quarrelled. Then he thought of the story of Dido, Queen of Carthage, as told by Ludwig Rallstab, but this subject had tempted many composers before him. Helmina von Chezy, living in Dresden when Weber was there,

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MARION BAUER, Prelude, B minor (from Six Preludes, Op 15).

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They are charming, extremely pianistic and effective. I like them very much and shall play them myself, and use them a lot in my teaching. (Signed) HEINRICH GEBHARD

They are *fine*—the work of a true-spirited, genuine, discriminating, and very skillful *artist*, and it gave me real pleasure to read and play them as I have done repeatedly.
(Signed) PERCY GOETSCHIUS

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had written the text of "Rosamunde" to which Schubert set music.* The failure of this work apparently did not frighten Weber from accepting a libretto from her. She had translated a version of the old French tale mentioned above for a collection of mediæval poems ("Sammlung romantischer Dichtungen des Mittelalters"), edited by Fr. Schlegel, which was published at Leipsic in 1804. She entitled her version, "Die Geschichte der Tugendsamen Euryanthe von Savoyen" ("The Story of the Innocent Euryanthe of Savoy"). The original version is in the "Roman de la Violette," by Gilbert de Montreuil.

As soon as the text of the first act was ready (December 15, 1821), Weber began to compose the music. He wrote a large portion of the opera at Hosterwitz. The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16–19, 1823.

Weber wrote to his wife on the day after the first performance, "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went

*The romantic play "Rosamunde, Fürstin von Cypern" was produced at the Theater An der Wien, Vienna, December 20, 1823, and performed only twice.

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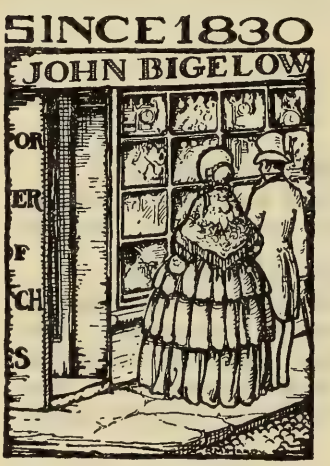
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ahead, so that the performance might not be too long drawn out." Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera-house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given. "The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin



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in a concert by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction, and, as it seemed, with effect."

***

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth' " (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for violoncellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh' " (act ii., No. 12).

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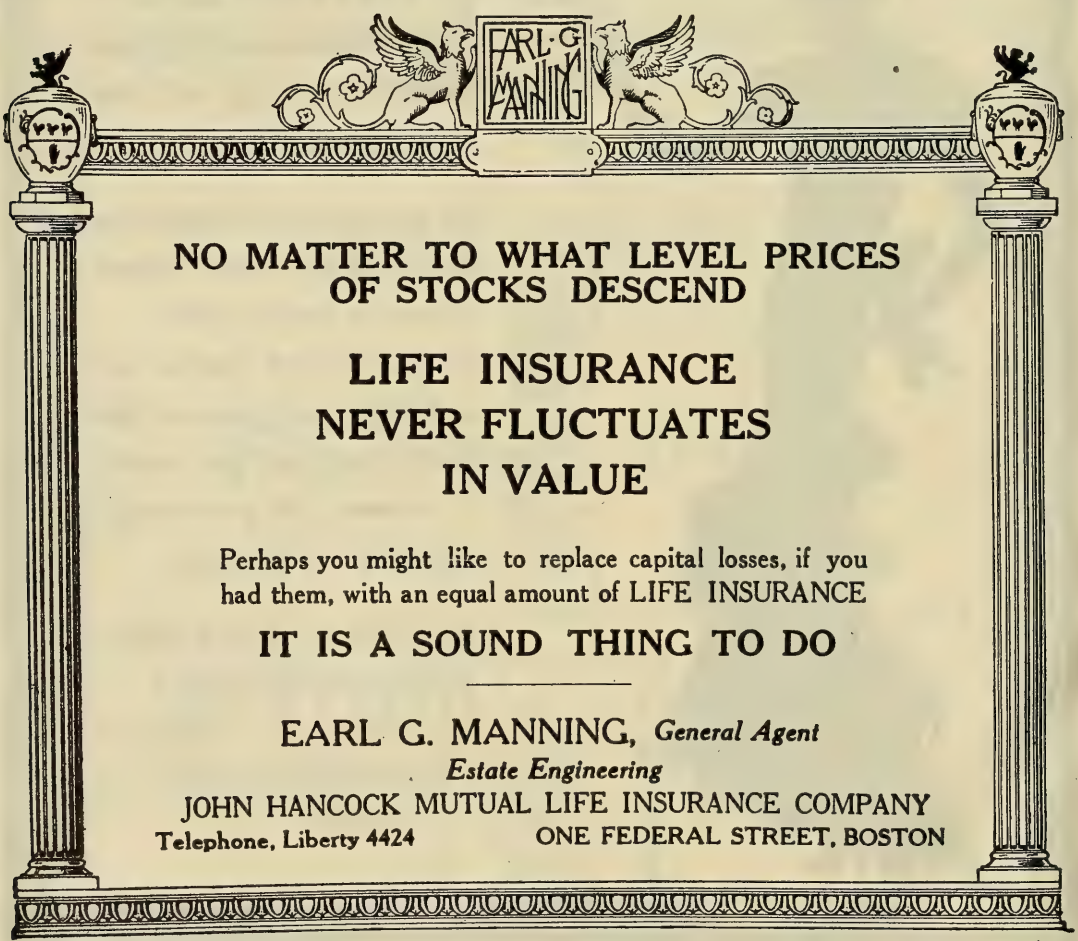
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The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short Largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her the tragic story of Emma and her betrothed, Udo; for the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had been her faithful lover. He fell in battle. As life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; a wretched ghost, she was doomed to wander by night until the ring should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre. She gives it to Lysiart, who shows it to the court, swearing that he had received it from Euryanthe, false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity. In each story the boasting lover or husband is easily per-



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suaded to jealousy and revenge by the villain bragging of favors granted to him.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). The old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

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Violoncellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

***

The first performance of the opera in the United States was in New York, December 23, 1887, at the Metropolitan Opera House: Euryanthe, Miss Lehmann; Eglantine, Miss Brandt; Bertha, Miss Diethey; Adolar, Alvary; Lysiart, Fischer; Ludwig VII., Elmblad; Rudolph, Ferenczy. Anton Seidl conducted, on December 1, 1884, the Liederkranz Society of New York performed the first act in concert form.

In comparatively recent revivals there have been attempts to improve the text (Mahler brought out the opera in Vienna with many alterations or omissions). But Dr. Hans Joachim Moser, "singer, teacher and art historian," devised and constructed a new libretto for Weber's music



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for production at the Royal Opera House, Berlin, in March, 1915. We quote from a letter of the Berlin correspondent of *Musical America.* This letter was dated March 11.

" 'The Seven Ravens'* is the title of the work that Dr. Moser has designed to replace the von Chezy libretto and rehabilitate Weber's music. His experiment promised to be of interest in determining whether a new libretto could be written successfully to an old opera and whether the 'Euryanthe' music could be made more effective dramatically to modern ears. Anticipating remarks to follow, it must be said regretfully that the attempt was not a success from either point of view."

The chief singers at this performance were Mmes. Halfren-Waag, Leffler-Burkard, Claire Dux, Messrs. Unkel, Bachmann, and Bischoff. Leo Blech conducted. "The scenic pictures of the four acts were veritable revelations of stagecraft."†

*Operas with text founded on the fairy story "Die sieben Raben" were written by Rheinberger (Munich, May 23, 1869); Paul Schumacher (not yet performed).

†It is said that those scenes were copied from the cycle of water colors by Moritz von Schwind illustrating the legend.

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This symphony, dedicated to Serge Koussevitzky, was published in 1929. The score calls for these instruments: Three flutes (the third interchangeable with piccolo), two oboes, English horn, three clarinets, in A and B-flat, bass clarinet in A and B-flat, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tenor tuba, bass tuba, kettledrums, bass drum, side drum, tambourine, cymbals, xylophone, Glockenspiel, tamtam, celesta, piano, two harps, organ, and the usual strings.

Mr. Bax, in a letter dated London, November 22, regretting that engagements prevent him from hearing the first performance of his symphony, wrote: "I particularly want to hear this work, as I put a great deal of time (and emotion) into the writing of it." He says nothing about the contents of the work except that the end "should be very broad indeed, with a kind of oppressive catastrophic mood. . . . I am confident that this symphony will receive a finer first performance than any previous work of mine."

The symphony is in three movements:

I. Molto moderato, 4-4. The introduction advances a rugged

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theme strongly rhythmed for wind instruments. Allegro moderato. There are many changes of tempo, as moderato semplice for a section introduced by flutes, molto largemante, "riotously," etc.

II. Andante, B major, 3-4, 4-4. Themes for flutes and harp, violas and English horn, clarinets. The organ entering in the course of the movement maintains for many measures an organ point (or pedal).

III. After a prelude poco largamente, 4-4, Allegro feroce, C major, for full orchestra, a contrasting section is for bassoon and violoncello against lightly rhythmed measures for violins. The thematic material is worked until, after stormy measures for full orchestra with organ, there is a diminuendo to pianissimo.

***

Bax was educated musically at the Royal Academy of Music, London, which he entered in 1900. He studied the pianoforte with Tobias Matthay; composition with Frederick Corder (1900–1905). He was known as one of the most brilliant students in the history of the Academy. His early works are the Pianoforte Trio (1906); "Fatherland," for tenor solo, chorus, and orchestra (1907); the orchestral poem "Into the Twilight" (1908), which has been discarded, and a string quintet of which only an "Interlude" has been retained. The works that survive Bax's criticism are dated beginning with 1909. Leaving

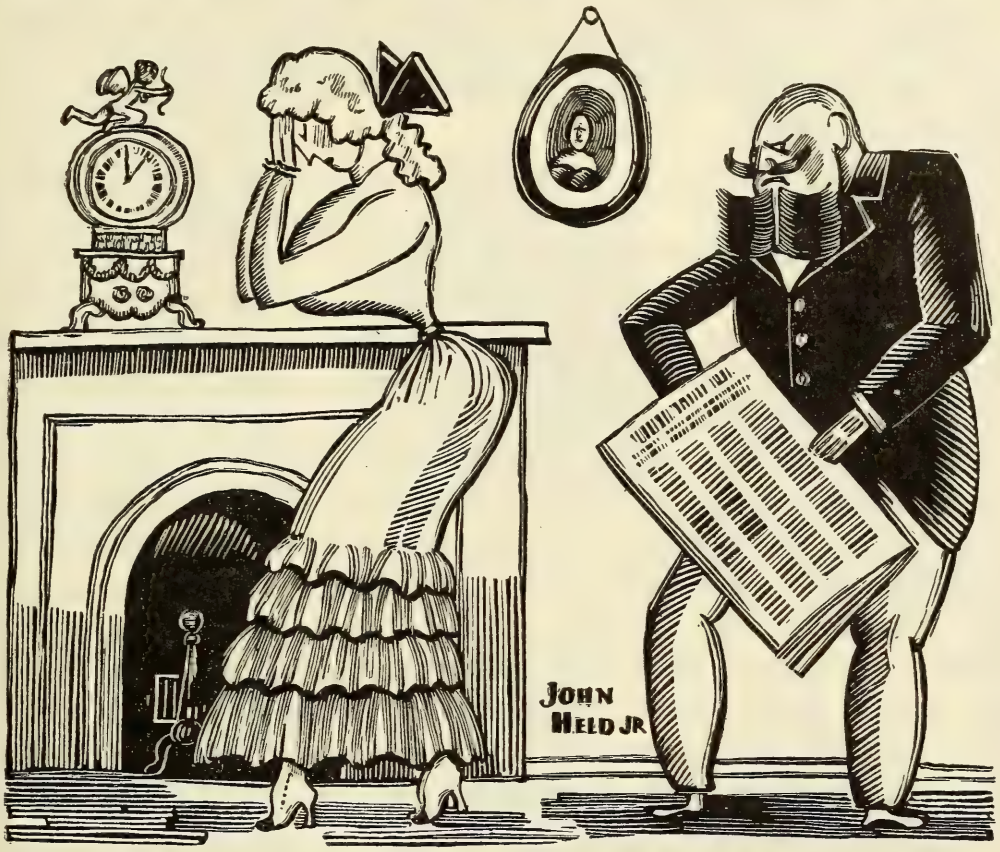
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the Royal Academy in 1905, he went to Ireland, where he lived in the western region of that country. Later he went to Dublin, and was associated with the writers and the artists of the "Irish Renaissance." In 1910 Bax visited Russia for a short time. The pianoforte pieces "May Night in the Ukraine," "Gopak," and the remarkable "In a Vodka Shop" were the result.

Mr. Edwin Evans says in his study of Bax (*Musical Times*, London, March and April, 1919): "At an early age he came under the influence of the Neo-Celtic movement, and he has taken an absorbing interest in everything appertaining to Ireland—folk-lore, literature, music, and the glamour of the wonderful Atlantic coast. The Celtic influence is plainly visible in all his musical work, which has frequently been described as the equivalent in music to the poetry of W. B. Yeats. Its special quality is a paradoxical blend of musical thought, which, however evanescent its expression, is as definite as it is concise, with a sense of beauty that demands a continuous softening of outlines. The word 'atmosphere' has fallen into disrepute through being so constantly associated with nebulous writing, but here it will serve. As with most artists who have come under the fascination of the 'Celtic' fringe, Arnold Bax's musical thought is in its essence so lucid that it loses nothing by being placed in an atmosphere which would reduce ill-defined ideas to a state of solution. He can afford the luxury of

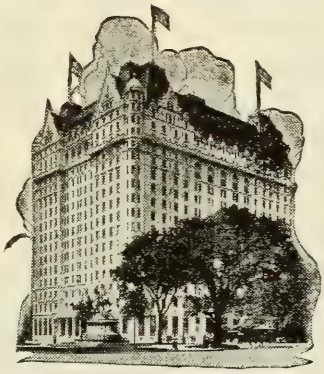
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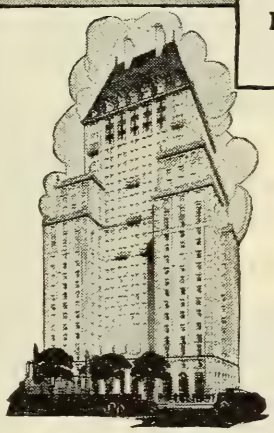
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surrounding it with mystic vapours because they do not obscure it, and because his sense of beauty is so keen that he can express it by hyperbole when it suits him, though his method is generally more direct. In the end his inventiveness can always be relied upon to bring to the point of his pen whatever may be necessary to counterbalance the Celtic mirage. The sense of atmospheric beauty and the inventiveness are, in fact, compensating qualities in his work. Where one tempts to fuse and decentralize, the other is always at hand to supply new elements of cohesion. It is a curious beauty, eminently sane, and yet tinged with a certain wistfulness wherein resides at once its charm and its paradoxical nature, for to be wistful and at the same time robust is a combination of qualities that falls to few. In his larger works it enables him to allow his ideas to become fluid with the full confidence that they will not lose their plastic shape, and in smaller compositions such as his pianoforte pieces, it gives him an unusual degree of liberty in dealing with the background before which the musical idea is presented in motion. It is from this freedom in the background that the apparent difficulty of his music arose, but it is impossible not to notice that it has constantly tended to diminish.

"With the exception of the 'Festival Overture,' composed in 1909 practically all his orchestral works have the Irish tinge, which assumes 'nationalist' aspect in the fantasy 'In the Faery Hills,' the scene o

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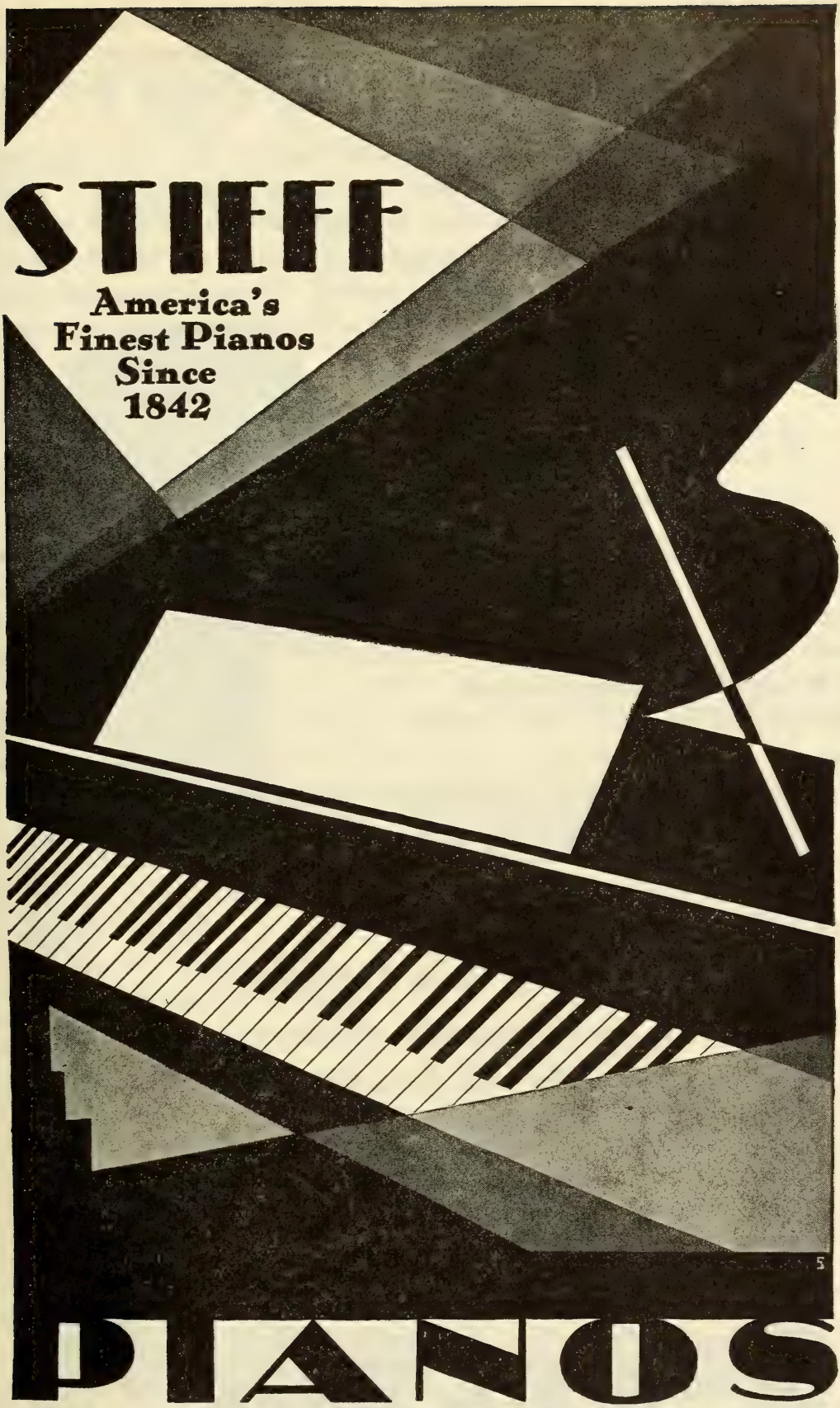
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which is laid in a remote part of Kerry. . . . The general mood of the music is suggested by the sombreness of the dusky mountain side, and its activities depict the hosting of the 'Sidhe,' as the Irish faery people are called."

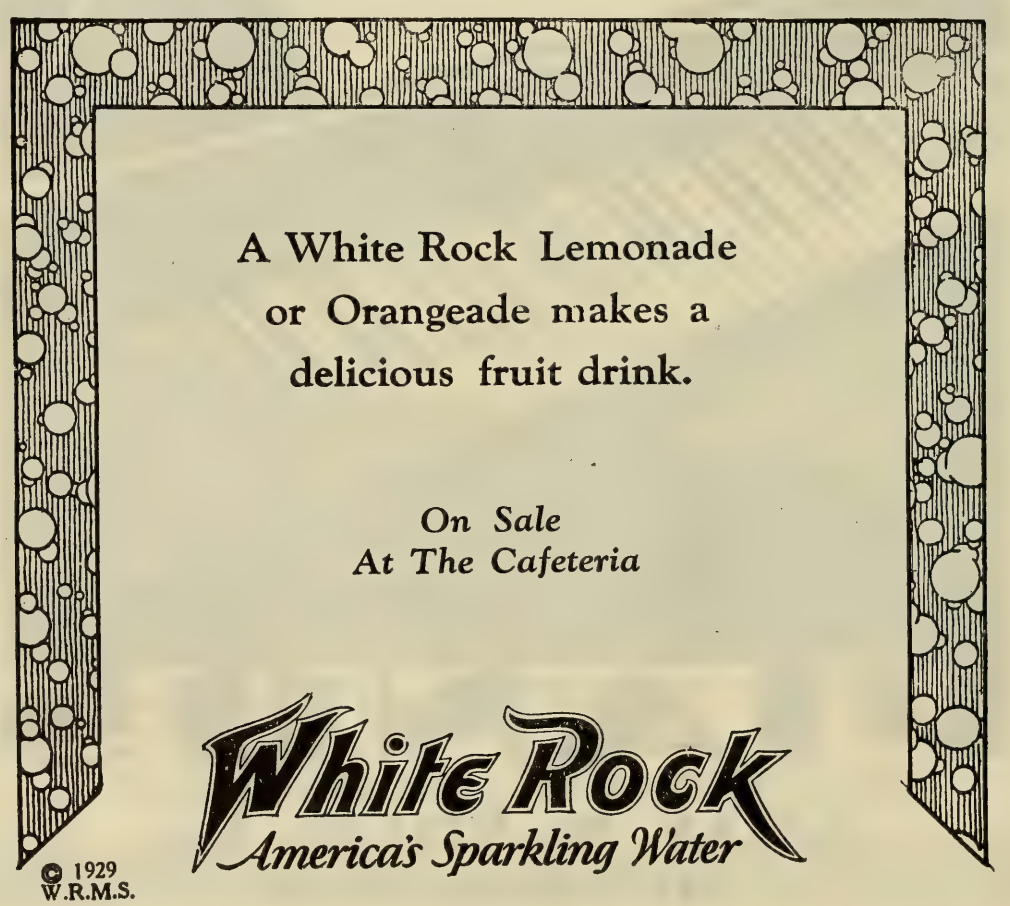
For a time Bax turned to Swinburne: witness his "nympholept" and the Symphony in four connected sections "Spring Fire." "The formal scheme of the composition was influenced in a large measure by the beautiful first chorus in 'Atlanta in Calydon' ('When the hounds of spring are on winter's traces'). Indeed, the exuberant and pagan qualities of much of the earlier writings of Swinburne color the musical content of the fantasy throughout."

***

ARNOLD BAX

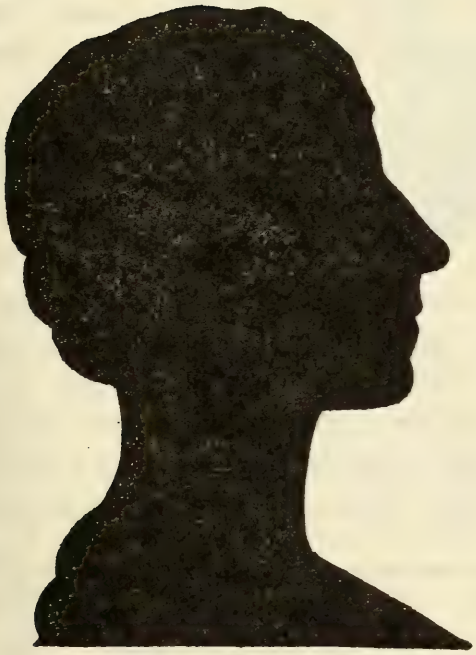
(Edward J. Dent in *The Nation and the Athenæum*, November 25, 1922)

A generation ago, our two leading schools of music in London represented two divergent tendencies in the training of composers. It may seem curious that it was the venerable Royal Academy of Music which stood for modernity, while the comparatively youthful Royal College of Music stood for academicism. The College was the home of the Brahms-Joachim cult; the Academy produced revolutionaries who



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admired Wagner and composed symphonic poems. The academy, it was in those days imagined, possessed all the young men of genius, and instead of cramping their genius in the fetters of strict counterpoint and fugue, it gave free play to their flamboyant imagination. Years pass, and revolutionaries grow elderly. Every now and then the Philharmonic Society, from that sense of *pietas* which has always directed its choice, puts down one of those symphonic poems on its programmes. They frighten nobody; they have become tedious and respectable. And anyone who goes round London listening to what musicians are saying will know that the people who are most painfully shocked by the modern type of music are not the elderly academics but the elderly revolutionaries.

From that throng of anti-academic composers there emerges one and only one of real distinction today—Mr. Arnold Bax. He alone has survived his early training, and it has taken him a considerable number of years to throw off its evil influences. The Brahms party "disdained the subtle seductions of color." They certainly produced some very dry and tedious stuff. But they were taught principles. If a musician is not by nature inspired, no amount of teaching will turn him into a Beethoven. It is not reasonable to expect any music-school to turn out a fresh Beethoven every year. But the man who has natural poetic gifts, and the brains to use them properly, requires principles

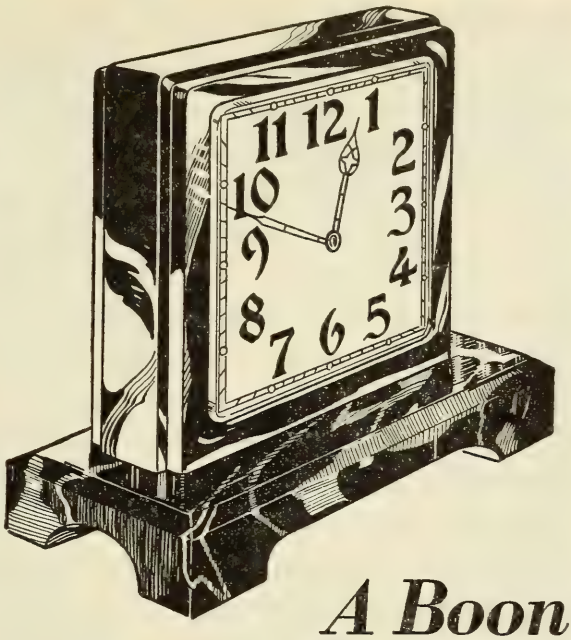
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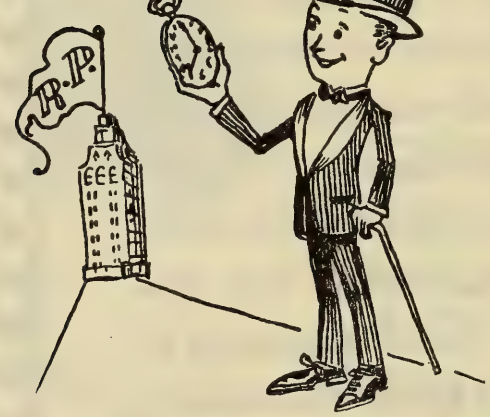
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and benefits by them. He may, as several of our young composers have done, develop on modern lines which horrify his venerable teachers; but they will have taught him something, and that something the most valuable thing that any teacher can give to a pupil, the principles which enable him to go on teaching himself. The result of strict academic teaching is that the real leaders of English music at the present moment, however divergent their personal styles of writing may be, are almost all of them past pupils of the Royal College of Music.

At the Royal Academy, if an outsider can form a judgment, there was a laudable spirit of liberalism which hated "rules." The "rules" of harmony and what old Rockstro called the "laws" of counterpoint were a survival of old-fashioned German pedantry. Possibly they made a certain appeal to the mentality of Englishmen to whom nothing is more sacred than the rules—often called laws—of their games. The haters of rules unfortunately failed to see that rules were merely awkward forms of expression for principles. A musician who learns rules without understanding the principles which they disguise is probably in a worst state of salvation than the man who learns nothing at all. If he has the natural gift for music he may find himself obliged to discover principles for himself. But there is a substitute both for rules and for principles which is easier to learn than the latter and more agreeable than the former—dodges. The young composers at the Royal



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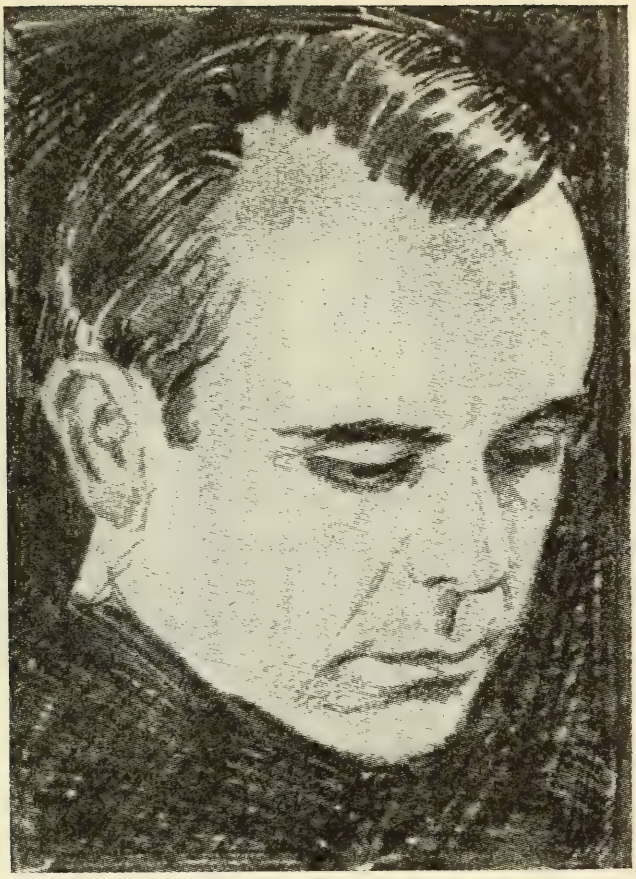
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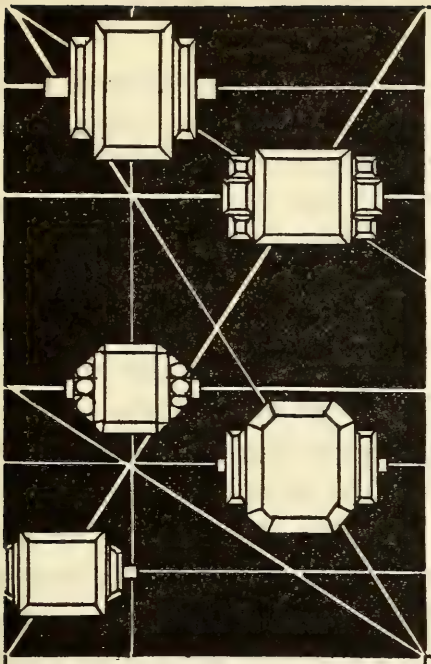
The academics were burdened with a good deal of classical lumber, but classical lumber is so easily recognized as lumber that it can be dropped without much difficulty. The would-be revolutionaries were just as heavily burdened, but their lumber was romantic, and that was much harder to clear out of the way. Even Mr. Bax has not got completely free; still trailing clouds of Wagner does he come. Systematic instruction in romanticism offered no sense of style, but a selection of styles to suit all tastes. Mr. Bax, like a Chelsea artist, loves dressing up. At the concert of his works organized last week by his enterprising publishers, he appeared in various disguises—as a Russian, as a Spaniard, as a Bergerette, and even in a job lot of ecclesiastical vestments. It can at least be said that Spanish dress suits him better than it did Schumann, whose attempts in that direction suggest Mr. Tupman as a bandit. It was the pride of the Academy school that they could all write brilliantly for the orchestra. They could indeed, and have taken in many listeners by their showy substitutes for real music. But nowadays, *clichés* from Wagner or Liszt are recog-



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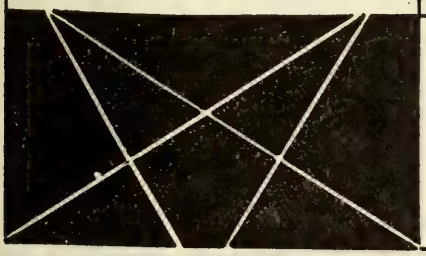
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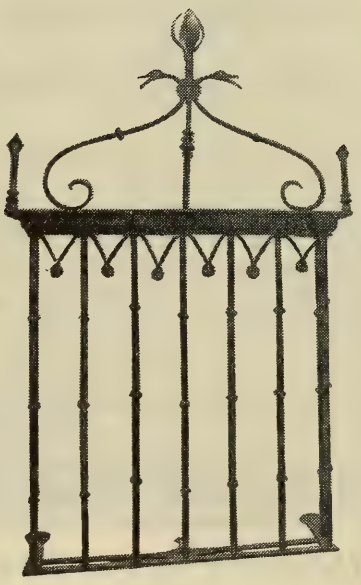


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nizable by quite ordinary people, and this wonderful modern music is beginning to sound painfully old-fashioned.

Mr. Bax has survived his training because he happens to have been supremely endowed with natural musical gifts. Of all our living composers he is the most copiously and generously endowed by nature. Ever since his student days music has poured out of him, so that he has never had much inclination to practise economy or arrangement of musical material. He has often been classed with the pictorialists, because he gives his pieces titles. But I believe this judgment to be superficial. He may receive an initial stimulus from literature or other external impressions, but he always refuses to go into details of programme, and though his musical thought is only too often rambling, it always grows out of itself. Like Schubert, he is very susceptible to musical impressions; that is one reason for his "dressing up." He has the misfortune to be a fluent pianist and an exceptionally quick reader from orchestral scores; he absorbs everything, because nothing is any effort to him. His temperament has always led him more and more towards Celtic romanticism, and it is now fairly clear that this is the style of music which is most personal to him. Paradoxical as it may seem, the Celtic twilight has been a means of clarifying his style, for as he became more immersed in it he gradually learned to discriminate between the ideas which were his own and expressed his own thoughts,

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and those which he had brought with him by mistake from Tenterden Street or Macfarren Place. For years he has been deficient in sense of style, but he has always had a wonderful sense of beauty and a natural delicacy of thought; and these things should in time lead to the evolution of style, though it may take a long time.

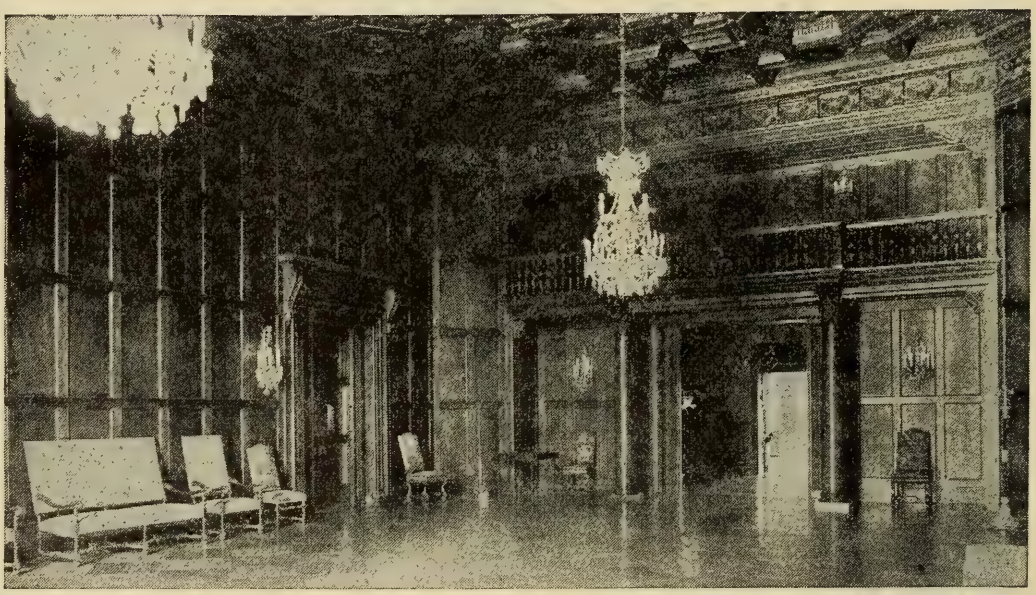
From a technical point of view much of his music seems today almost reactionary. It is too soon to begin speaking of him as an elderly revolutionary, but his earlier works do not sound as modern as they once did. Their beauty survives. Today he contrasts oddly with the younger generation. It is not merely that he gives free play to sentiment and romance; his harmony and melody associate him definitely with the past rather than with the future. But for all that his music is individual and can afford to be indifferent to passing fashions. In his latest works he is finding style. And the proof of his genuine inspiration lies in the fact that when he does achieve style and a sense of formal beauty it results from his having had to grapple with a new technical problem. His pianoforte music is diffuse, and sometimes verges on the rhetorical, though he must not be held responsible for the rhetoric of his interpretress, Miss Harriet Cohen, who in her devoted anxiety to bring out every point makes the easiest things sound incredibly difficult. His songs are pianoforte pieces with a voice thrown in. He himself plays the "accompaniments" with an exquisitely modest

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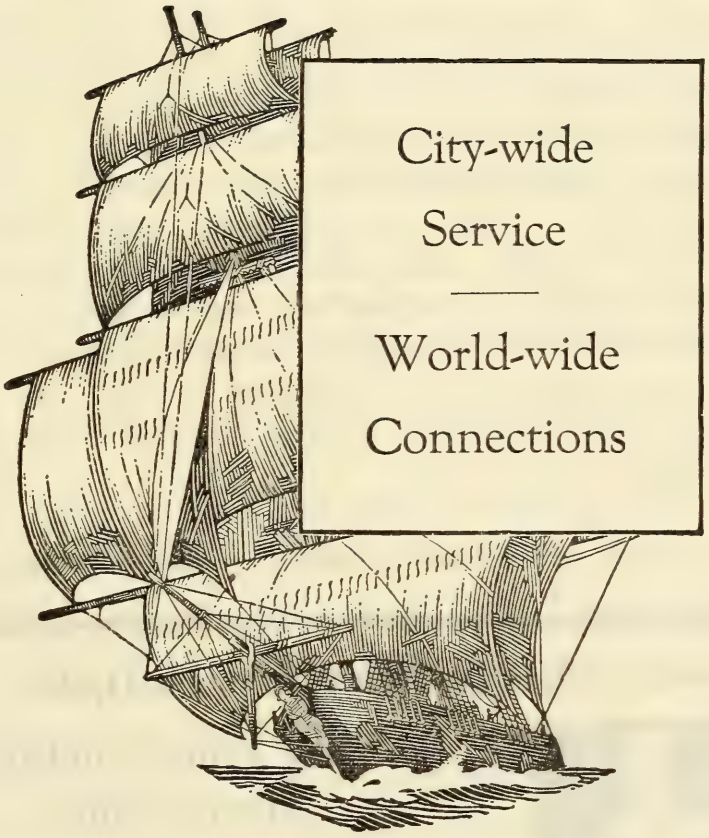
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and elusive charm, but he dominates even Mr. John Coates, simply because the composer's innermost thought is expressed in the pianoforte part and not in the vocal line. Choral motets offered him new problems. They must have shocked members of Gregorian Associations, for they conformed to no musico-liturgiological conventions. Mr. Bax uses such ecclesiastical tags as he finds attractive, and decorates them with all sorts of fantastic ideas. The result on paper looks an almost unsingable jumble. In performance it was admirably calculated, full of the most adorable surprises, permeated by a rare sense of pure musical beauty. Another problem was to write a viola concerto for Mr. Tertis. Berlioz tackled the problem for Paganini; the result was a symphony—"Harold in Italy." Mr. Bax has solved the problem: the concerto is not merely his own best work, but a concerto which should take its place as a standard example. The difficulty of writing suitably for the viola has further stimulated Mr. Bax to a sonata for viola and pianoforte; here again he is—to the surprize of all who have followed his career—tense, concentrated, clear, and logical in form. At last he has eliminated superfluities; and now we can see and value the beauty which they masked.

* * *

Mr. Dent's article was probably suggested by the concert devoted

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exclusively to Bax's compositions given on November 13, 1922, in Queen's Hall, London, in which John Coates, tenor, Harriet Cohen, pianist, Lionel Tertis, viola, the Oriana Madrigal Society, and an orchestra led by Eugene Goossens, took part.

The programme included "The Garden of Fand" and "Mediterranean" (orchestral arrangement), the concerto for viola and orchestra, the pianoforte sonata No. 2, G major, and smaller pianoforte pieces, carols for chorus, and seven songs.

*
* *

The following compositions by Bax have been performed at concerts of the Boston Symphony Orchestra in Boston:

1920. December 17, Symphonic Poems, "An Sluagh Sidhe" ("In the Faery Hills"). Mr. Monteux, conductor.

1922. December 15, Symphonic Poem, "November Woods." Mr. Monteux, conductor.

1925. April 17, Symphonic Poem, "The Garden of Fand." Dr. Koussevitzky, conductor.

1927. December 16, Symphony, E-flat minor. Dr. Koussevitzky, conductor.

*
* *

The catalogue of Bax's compositions includes the following:

Orchestral Works: "Into the Twilight" (1908); "In the Faery Hills" (1909); Festival Overture (1909); "Christmas Eve on the Mountains" (1912); Four pieces: "Pensive Twilight," "Dance in the Sun," "From the Mountains of Home," "Dances of Wild Irravel" (1912–13); "Nympholept" (1912); "Spring Fire" (1913); Scherzo (1913); "The Garden of Fand" (1913); Variations for pianoforte and orchestra (1916); In Memoriam (1917), "Tintagel" (1917), "November Woods" (1917); "Mediterranean"; Symphony, E-flat minor (produced December 4, 1922, at London, by the London Symphony Orchestra); "The Happy Forest" (1923); Romantic Overture for Chamber orchestra.

Choir and Orchestra: "Fatherland" (1917); "Enchanted Summer" (Shelley's text, 1909). "Walsinghame" (chorus, tenor solo and orchestra).

Stage Music: Ballets, "Between Dusk and Dawn" (1917. Performed at the Palace Theatre, London); "The Frog Skin" (1918); music for Sir James Barrie's "The Truth about the Russian Dancers" (London Coliseum, March 15, 1920, Tamar Karsavina, dancer, the chief character); "Children's Tales" ("Contes Russes"), Russian Ballet, Covent Garden, June 10, 1920,—music by Liadov, Dance Prelude and "Lament of the Swan Princess" orchestrated by Bax. The ballet

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was given before on December 23, 1918—was Bax's orchestration then used? Interlude, "The Slave Girl," for Mme. Karsavina (London Coliseum, November 29, 1920), who describes it as "one of the most brutal and savage pieces of music I have ever heard." The Interlude is for a pianoforte.

CHAMBER MUSIC: Phantasy for viola and pianoforte (1904); Trio for violin, viola, and pianoforte (1906); String quartet, G major (1907–08); Sonata No. 1, for violin and pianoforte, E major, (1910–15)*; Pianoforte quintet, G minor (1914–15); Legend for violin and pianoforte (1915); Sonata No. 2, for violin and pianoforte, D major (1915); Four pieces for violin and pianoforte (1915); Trio for flute, violin, and pianoforte, Elegy (1916); Ballade for violin and pianoforte (1917); "An Irish Elegy," for English horn, harp, and strings (1917); String quartet (1918); Folk-tale for violoncello and pianoforte (1918); Quintet for harp and strings (1919); Lyrical Interlude for string quintet; Sonata for viola and pianoforte; Violoncello sonata; Oboe quintet, Sonata for harp and viola; Piano quintet; String quartet No. 2. Violoncello sonata; Phantasy for viola and piano; Piano quartet.

VOCAL: "Now is the time of Christymas"; "This World's Joie"; "To the Name above Every Name"; Chorus with soprano solo, "I sing of a maiden"; "St. Patrick's Breastplate"; "Mater, ora filium," double chorus; "Of a Rose I sing" (carol for choir, harp, violoncello, double bass).

VOICE AND ORCHESTRA: Six poems from "The Bard of the Dimbovitza" (1914–15).

Bax has written a pianoforte concerto; a concerto for the viola, produced at the Philharmonic concert in London, November 17, 1921 (Mr. Tertis, viola); two pianoforte sonatas, and many smaller pieces for the pianoforte; also "Moy-Mill, or Happy Plain," "Hardanger," "Poisoned Fountains," "The Devil That Tempted St. Anthony," for two pianofortes. He has composed over fifty songs, of which "Nereid" and "Whirligig" are dated 1920.

*A revised edition, with practically new second and third movements, was performed for the first time in London, on November 22, 1920. The second movement, "The Grey Dancer in the Twilight, a Dance of Death," is said to have been largely influenced by the events of 1915 in the World War. The sonata is in four movements to be played without a break. A sort of an *idée fixe* permeating the work has been utilized in "November Woods." The sonata was performed by Paul Kochanski, violinist, and the composer.

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Mr. José Iturbi, pianist, was born at Valencia on November 22, 1895. He was a pupil of the Conservatory of Music in that city, and studied piano playing in Barcelona before he went to Paris. There he entered the Conservatory of Music. As a pupil of Victor Henri Staub,* he was awarded a first prize in 1913. In 1919, Mr. Iturbi was called to Geneva to be at the head of the piano faculty. He filled that position for four years. Already known as a pianist of the first rank, he toured European and South American countries. His first appearance in the United States was with the Philadelphia Orchestra at Philadelphia on October 11, 1929 (Beethoven's Concerto, G major, No. 4). He gave a recital in Boston on December 2 (Music by Mozart, Schumann, Chopin, Brahms, Ravel, De Falla, Albeniz, Granados). At a concert of the Philharmonic Society in New York on December 7, he played with the orchestra Mozart's D minor concerto and Liszt's Hungarian Fantasy.

*Staub, born at Lima, Peru, in 1872, was awarded a first prize at the Paris Conservatory in 1888. He was a pupil of Joseph Louis Diémer who, awarded a first prize in 1856, was one of the most distinguished of French pianists, especially for his technic. Staub for a time taught piano playing at the Cologne Conservatory.

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Concerto in E-flat major, No. 1, for Pianoforte and Orchestra . . . . . Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, on October 22, 1811; died at Bayreuth on July 31, 1886)

This concerto was probably completed in 1848 or 1849 from sketches made in the early forties. According to a letter of Hans von Bülow, the concerto was completed in June, 1849. It was revised in 1853 and published in 1857. The first performance was at Weimar, on February 17,* 1855, at a Court concert in the hall of the Grand Duke's palace during the Berlioz week. Liszt was the pianist; Berlioz conducted.

The first performance in Boston was by Alide Topp† at an afternoon

*The date February 16 is given by some biographers of Liszt, but the *Neue Zeitschrift für Musik* (Leipsic, February 23, 1855), states that this concert, conducted by Berlioz, was on February 17, in honor of the birthday of the Grand Princess-Duchess. The programme comprised these pieces by Berlioz: "Fest at Capulet's House"; "The Captive" (sung by Miss Genast); Mephistopheles' Invocation" (sung by Von Milde); Chorus of Sylphs and Dance of Gnomes (*sic*) and Sylphs from "The Damnation of Faust"; Chorus of Artists from "Benvenuto Cellini" (Miss Wolf as Ascanio); and Liszt's Concerto (MS) played by the composer. The *Revue et Gazette Musicale de Paris* (February 25, 1855) also gives February 17 as the date. J. G. Prodhomme, in "Hector Berlioz" (1905), says: "The concerts of Berlioz at Weimar took place February 17–21.

†Alide (or Alida) Topp was a pupil of Bülow, who wrote to Julius Stern in May, 1863, that her parents at Stralsund were anxious for her to take private lessons of him. Stern was at the head of a conservatory in Berlin where Bülow was then engaged as a teacher. By the terms of the contract, Bülow was not allowed to give private lessons. He asked that Alide might be an exception to the rule: "I do not think that she now needs any other instruction than mine." He prophesied that she would bring him reputation; he said that he would not ask pay for the lessons. Her name was recorded in 1861–62 as a pupil of Stern's Conservatory. Bülow mentioned her in his report as "the most talented and industrious pupil" he had found in the Conservatory. In 1864 he wrote to Dr. Gille: "She is for me what I am for Liszt." When she played Liszt's Sonata in B minor at the Tonkünstler-Versammlung of 1864 at Carlsruhe, Liszt pronounced her "a marvel," nor was he afraid to praise her

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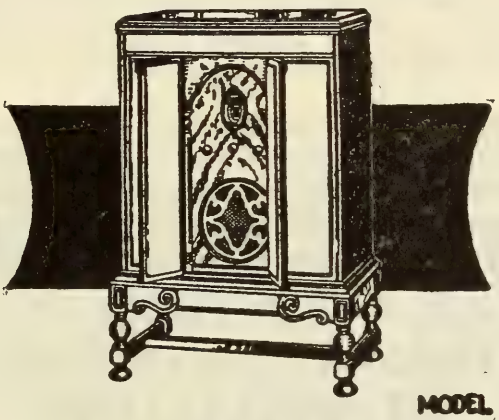
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concert in the first Triennial Festival of the Handel and Haydn Society on May 9, 1868. The first performance at a concert of the Philharmonic Society, New York, was on April 20, 1867, with S. B. Mills, the pianist. The orchestral part of the concerto, which is dedicated to Henri Litolff, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, cymbals, triangle, and the usual strings. The score and the transcription for two pianos were published in May, 1857; the orchestral parts in June, 1872.

The form is free. A few important themes are exposed, developed, and undergo many transformations in tempo and rhythm. The first and chief theme is at once given out decisively by the strings with interrupting chords for wood-wind and brass. This is the theme to which Liszt used to sing: "*Das versteht ihr alle nicht!*" or as Bülow and Ramann put it: "*Ihr könnt alle nichts!*" This theme serves as the motto of the concerto. The opening is Allegro maestoso, tempo giusto, 4-4. The second theme, B major, Quasi adagio, 12-8, is announced by muted violoncellos and double-basses and then developed by the piano. There are hints at this theme in the preceding section. The third section, E-flat minor, Allegretto vivace, 3-4, is in the nature of a Scherzo. The third theme is first given to the strings, with preliminary warning and answers of the triangle, which, Liszt says, should be struck with delicately rhythmic precision. The fourth theme is an answer to

in his letters to the Princess Carolyne Sayne-Wittgenstein (Vol. III, pp. 35, 37). Miss Topp's first, appearance in Boston was at the same Handel and Haydn Festival at an afternoon concert, on May 6, 1868, when she played Schumann's Concerto. The heart of John S. Dwight was melted: "Youth and grace and beauty, the glow of artistic enthusiasm, blended with the blush of modesty, won quick sympathy." (We knew her that year in a country town. She was, indeed, a beautiful apparition.) Yet Miss Topp could not persuade the ultraconservative Dwight that Liszt's concerto was worth while: "Anything more wilful, whimsical, *outrée*, far-fetched than this composition is anything more incoherent, uninspiring, frosty to the finer instincts, we have hardly known under the name of music."



the chief phrase of the second rather than an individual motive. The Scherzo tempo changes to Allegro animato, 4-4, in which use is made chiefly of the motto theme. The final section is an Allegro marziale animato, which quickens to a presto.

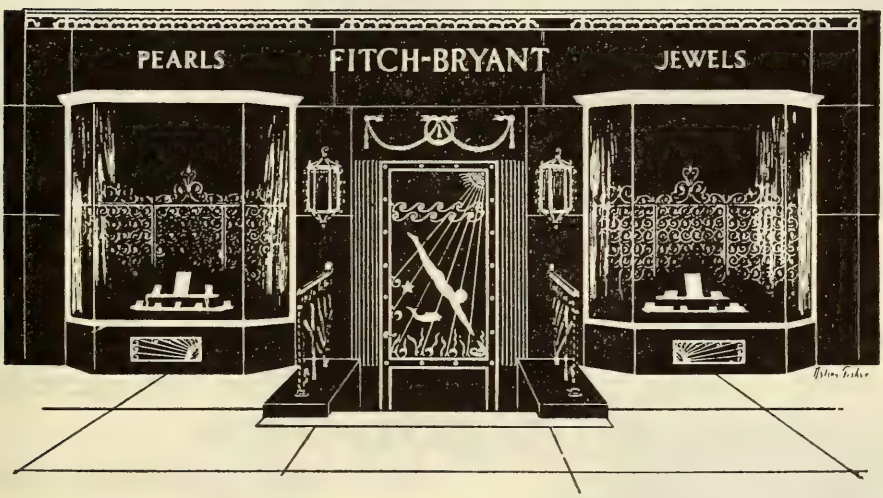
Liszt wrote at some length about this concerto to Eduard Liszt* from Weimar on March 26, 1857. Concerning the Scherzo: "The Scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast. As regards the triangle, I do not deny that it may give offense, especially if struck too strong and not

*He was the younger half-brother of Franz Liszt's father, but Liszt called him cousin as well as uncle. Eduard became Solicitor-General at Vienna, where he died on February 8, 1879. Liszt was ond of him, and in March, 1867, turned over to him the hereditary knighthood.

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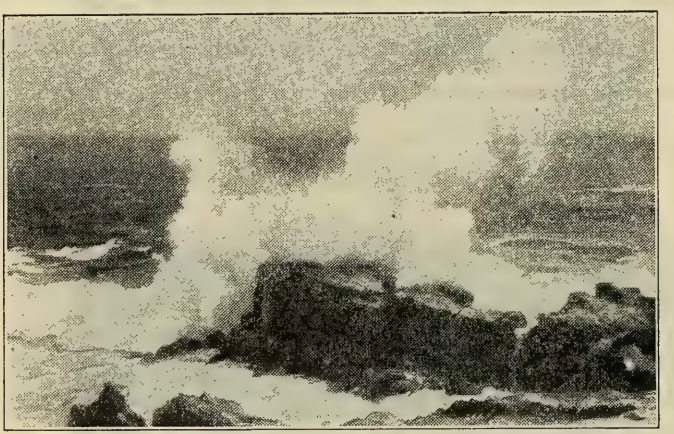
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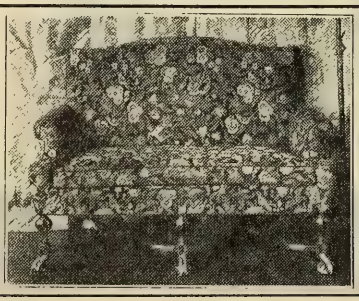
precisely. A preconceived disinclination and objection to instruments of percussion prevails, somewhat justified by the frequent misuse of them. And few conductors are circumspect enough to bring out the rhythmic element in them without the raw addition of a coarse noisiness, in works in which they are deliberately employed according to the intention of the composer. The dynamic and rhythmic spicing and enhancement, which are affected by the instruments of percussion, would in more cases be much more effectually produced by the careful trying and proportioning of insertions and additions of that kind. But musicians who wish to appear serious and solid prefer to treat the instruments of percussion *en canaille*, which must not make their appearance in the seemly company of the Symphony. They also bitterly deplore, inwardly, that Beethoven allowed himself to be seduced into using the big drum and triangle in the Finale to the Ninth Symphony. Of Berlioz, Wagner, and my humble self, it is no wonder that 'like draws to like,' and, as we are treated as impotent *canaille* amongst musicians, it is quite natural that we should be on good terms with the *canaille* among the instruments. Certainly here, as in all else, it is the right thing to seize upon and hold fast [the] mass of harmony. In face of the most wise proscription of the learned critics, I shall,



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however, continue to employ instruments of percussion, and think I shall yet win for them some effects little known." (Translation by Constant Bache.)

Concerning a report that Joachim Raff orchestrated this concerto see Theodor Müller-Reuter's "Lexikon der deutschen Konzertliteratur," page 346.

***

This eulogy of the triangle was inspired by the opposition in Vienna when Pruckner played the concerto in that city (season of 1856–57). Hanslick damned the work by characterizing it as a "Triangle Concerto," and for some years the concerto was therefore held to be impossible. It was not played again in Vienna until 1869, when Sophie Menter paid no attention to the advice of the learned and her well-wishers. Rubinstein, who happened to be there, said to her: "You are not going to be so crazy as to play this concerto? No one has yet had any luck with it in Vienna." Bösendorfer, who represented the Philharmonic Society, warned her against it. To which Sophie replied coolly in her Munich German: "*Wenn i dos nit spielen kann, spiel i goar nit—i muss ja nit in Wien spielen*" ("If I can't play it, I don't play at all—I must not play in Vienna"). She did play it, and with great success.

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Yet the triangle is an old and esteemed instrument. In the eighteenth century it was still furnished with metal rings, as was its forbear, the sistrum. The triangle is pictured honorably in the second part of Michael Prätorius' "Syntagma musicum" (Part II., plate xxii., Wolffenbüttel, 1618). Haydn used it in his military symphony, Schumann in the first movement of his B-flat symphony; and how well Auber understood its charm!

We read in the Old Testament (2 Sam. vi. 5): "And David and all the house of Israel played before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals"; but should not the word "manghanghim" be translated "sistrums," not "cymbals"? The sistrum* jingled at the wanton and mysterious feasts of Isis as well as in the worship of Cybele. It was believed that if Ceres were angry at her priestess she struck her blind with a sistrum. Petronius tells us that it had the power of calming a storm. Jubas says that the instrument was invented by the Syrians, but Neanthes prefers the poet Ibycus as the inventor. Cleopatra used to wear the apparel of Isis, but is it true that at the battle of Actium she cheered her men

*For a long and learned discussion whether the sistrum should be included in the cymbal family, see F. A. Lampe, "De Cymbalis veterum" (L. I, c. 21, Utrecht, 1703).

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by the sound of the sistrum, or is Virgil's line, "Regina in mediis patrio vocat agmina sistro," an unworthy sneer at that wonder of wonders?

***

The concerto has been played at concerts of the Boston Symphony Orchestra in Boston by Adèle Margulies (October 17, 1885); Julia Rivé-King (October 16, 1886); Adele aus der Ohe (May 21, 1887, January 16, 1897); Ignace Paderewski (November 19, 1895); Mark Hambourg (January 24, 1903); George Proctor (January 30, 1904); Rudolph Ganz (March 24, 1906); Moritz Rosenthal (December 1, 1906); Olga Samaroff (April 4, 1908); Germaine Schnitzer (March 27, 1909); Rudolph Ganz (October 21, 1911, at a memorial concert—centenary of Liszt's birthday); Germaine Schnitzer (April 26, 1913). It has been played in Boston by Rosenthal (his first appearance in the United States, November 9, 1888), d'Albert (November 30, 1889), Doerner (February 18, 1892), De Pachmann (Pension Fund Concert, November 27, 1904), and others, and even on a Jankó keyboard (Mathilde Rüdiger, December 20, 1893).

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Otterino Respighi

(Born on July 6, 1879, at Bologna, Italy; now living at Rome)

This symphonic poem was composed in 1924. It was performed at a concert in the Augusteum, Rome, in the season of 1924–25. The score calls for 3 flutes (third interchangeable with piccolo) 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double bassoon, 4 horns, 1 trumpet off stage, 3 trumpets, 4 trombones, 6 Buccine* (2 Flicorni† soprani, 2 Flicorni tenori, 2 Flicorni bassi—replaced if necessary by horns), kettledrums, bass drum, cymbals, 2 small cymbals, tambourine, rattle, triangle, tam-tam, harp, bells, celesta, gramophone (No. R. 6105 of the Concert Record Gramophone—the Song of the Nightingale), pianoforte, organ, and strings.

The first performance of "The Pines of Rome" in the United States was at a concert of the Philadelphia Orchestra at Philadelphia, on January 15, 1926. The programme, devoted to Respighi's composi-

*The *buccina* (or *bucina*) was a Roman war trumpet, spiral and gibbous. It was played by laying it over the bucinator's shoulder. The instrument was also used for indicating the hours of the day and for calling the people to the assemblies for making or repealing laws. Ovid calls Triton's shell a *bucina*. The Roman *tuba*, a wind instrument, a trumpet, used especially in the army, was straight. The *cornu*, a trumpet of horn, was curved.

†Flicorno is an Italian term corresponding to the German "Fluegelhorn." Flicorni are all virtually saxhorns of a rather narrow bore. The Flicorno in C or B-flat corresponds in pitch to the cornet-à-pistons. The one in F or E-flat is called Flicorno contralto, or sometimes, Flicorno tenore. The Flicorno basso in B-flat or A is called Flicorno tenore or sometimes Flicorno basso.

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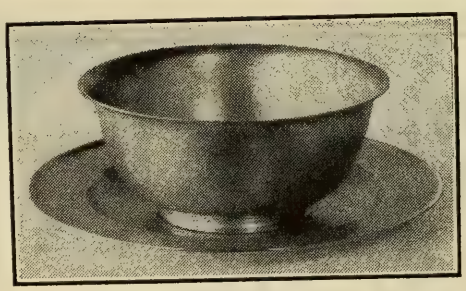


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tions, comprised, besides "The Pines of Rome," his Concerto in the Mixolydian Mode for pianoforte and orchestra; Suite No. 2 of Old Dances and Airs for the Lute (16th and 17th centuries), transcribed for orchestra. Respighi played his concerto and conducted his compositions.

The first performance in Boston was by the Boston Symphony orchestra on February 12, 1926; there was a second performance on March 19, 1926; a third on October 29, 1926.

This symphonic poem is in four connected sections. They are based upon this programme, printed as preface to the score:*

"1. The Pines of the Villa Borghese (Allegretto vivace, 2-8). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of 'Ring Around A-Rosy'; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—

"2. The Pines Near a Catacomb (Lento, 4-4; beginning with muted and divided strings, muted horns, *p.*). We see the shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

"3. The Pines of the Janiculum (Lento, 4-4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a gramophone record of a nightingale's song heard from the orchestra).

"4. The Pines of the Appian Way (Tempo di marcia). Misty dawn

*As written by Mr. Lawrence Gilman.



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on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill."

It will be observed that a nightingale sings in the third section. The bird is represented in the score by "No. R. 6105 of the 'Concert Record Gramophone.' " The song, occurring at the end of the section, is introduced by the clarinet tune heard at the beginning of the movement. The gramophone solo is accompanied by muted and trilling violins, the harp, and a chord for violas and violoncellos.

When "The Pines of Rome" was performed at the Leeds (Eng.) Festival in October of 1925, the correspondent of the London *Daily Telegraph* wrote: "The nightingale record is an innovation which, unlike many innovations, does that which it is meant to do. It also shows the modern musician giving up all hope of succeeding in evolving an artistic symbol for Nature's realities—in fact, holding up to Nature not a mirror but the recording apparatus. This means unconditional surrender. There may be some comfort in the thought that Beethoven himself failed, even while he was proclaiming his determination to win."

Mr. Ernest Newman was facetious, hearing the symphonic poem at a concert of the London Symphony Orchestra later in October, 1925: 'The tame nightingale in the last movement (a gramophone record, 'kindly lent,' as the programme informed us, 'by the Gramophone Company, Hayes') did not communicate the expected thrill. Perhaps the captive bird does not sing with the rapture of the free one. Per-

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haps the proper romantic associations were lacking; it might have been better had the lights been put out and we had all held hands. But I fancy the explanation is that realism of this sort is a trifle too crude to blend with music. We all remember Mr. Arnold Bennett's 'Card,' who, having bought in the days of his prosperity a painting of a Swiss scene with a church tower in it, and still having enough of the Five Towns left in him to want to fortify the beautiful with the useful, had a real clock face inserted in the tower to tell him and the world the time. Since then we have read of Mr. Harry Leon Wilson's little boy, who used to gaze with a blend of fascination and terror on a picture of a lion in a cage, the bars of the cage being real, inserted in the frame; the great thing was to put your fingers behind the bars and half hope, half fear that the lion would go for them. Musical realism of the Respighi type has the same queer attractiveness and the same drawbacks. Of course, if the public likes it, it can be extended indefinitely. We may yet live to see the evening when the Pastoral Symphony will be given with real running water in the slow movement, nightingale by the Gramophone Company, quail by Messrs. Fortnum and Mason."

Respighi's first appearance in the United States was at a concert of the Philharmonic Society, New York, on December 31, 1925, when he played his new concerto. Mr. Mengelberg conducted. Respighi then gave Mr. Lawrence Gilman, the editor of the Philadelphia Orchestra's Programme Books, this information: "While in his preceding work, 'The Fountains of Rome,' the composer sought to reproduce by means of tone an impression of Nature, in 'The Pines of Rome' he uses Nature as a point of departure in order to recall memories and visions. The century-old trees which dominate so characteristically the Roman landscape become

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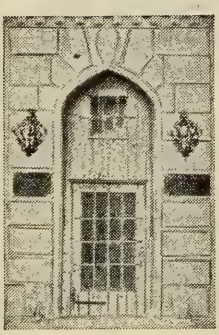
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testimony for the principal events in Roman life." Respighi conducted, as a guest, the Boston Symphony Orchestra in Boston, at its concerts of February 18, 19, 1927. The programme was made up of his own compositions: Concerto in the Mixolydian Mode for piano and orchestra (the composer, pianist; Mr. Casella, conductor); Old Dances and Airs for the Lute, Suite No. 2; Overture to "Belfagor"; "Il Tramonto," for soprano (Mme. Elsa Respighi) and orchestra; "Fontane di Roma." The concerto, the Second Suite, and the Overture were performed for the first time in Boston.

ERRATUM: Programme Book of December 6, 7, page 528, tenth and eleventh lines from the top. For "drums give" read "side drum gives." For "muted trumpet" read "flute." As the editor of the programme book was unable to see the score of "Bolero" he was obliged to depend on accounts of the work which were published in foreign and domestic journals. In the most important of these, it was stated that the dance tune was announced by "muted trumpet."

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen); Aeschines (Naples); Apollo Belvedere (Rome).

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A lecture on this programme will be given by A. H. Meyer and R. G. Appel, on Thursday, December 19, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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L'heure exquise	*Poldowski*
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at 3.30

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PENSION FUND CONCERT
(See Page 659)

Sunday
JAN. 5
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Sunday
JAN. 12
at 3.30

JESÚS MARÍA SANROMÁ
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Dr. SERGE KOUSSEVITZKY, Conductor

FORTY-NINTH SEASON, 1929–1930

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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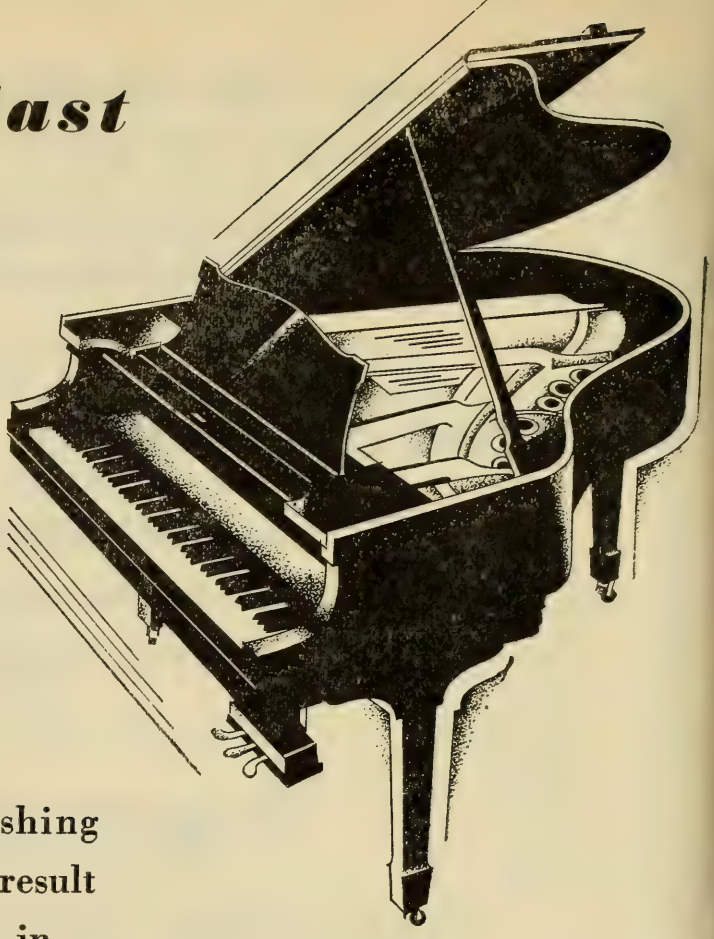
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Del Sordo, R.
Stonestreet, L.
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Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Rochut, J.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Lorbeer, H.	Blot, G.	Perret, G.	Kenfield, L.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
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Ninth Programme

FRIDAY AFTERNOON, DECEMBER 20, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 21, at 8.15 o'clock

Moussorgsky . . . Prelude to the Opera, "Khovánstchina"

Rimsky-Korsakov . . . "Sadko," a Musical Picture, Op. 5

Tournier . . . . . "Féerie," Prelude and Dance, for Harp with Orchestra

(First performance with Orchestra)

Ravel . . . . Orchestral Excerpts from "Daphnis et Chloé," Ballet (Second Suite)

Lever du Jour — Pantomime — Danse Générale

Dvořák . . . . . Symphony No. 5 in E minor, "From the New World," Op. 95

I. Adagio; Allegro molto.
II. Largo.
III. Scherzo.
IV. Allegro con fuoco.

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Prelude to "Khovanstchina" . Modest Petrovich Moussorgsky

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

This Prelude, which illustrates the coming of dawn over the Red Square in the Kremlin at Moscow, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, kettle-drums, harp, tam-tam, and strings. The Prelude was performed for the first time in Boston by the Boston Symphony Orchestra on October 24, 1924, Dr. Koussevitzky, conductor.

The opera, which has for its subject the conflict between Old and New Russia at the end of the seventeenth century, was suggested to Moussorgsky by his friend Vladimir Stassov, the celebrated wit and music critic (1824–1906). "It seemed to me," Stassov wrote in 1872, "that the antagonism between Old and New Russia, the disappearance of one and the coming of the other, would furnish a fertile field for a drama or an opera, and Moussorgsky agreed with me. I thought to bring out in relief the noble figure of Dosifei, the leader of the *Raskolniki* (Old Believers), an energetic, intelligent, clear-seeing, experienced person, around whom would move Prince Khovanski, the representative of fanatical Russia, and Prince Golitzin, the representative of civilized Europe, that one was be-

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ginning to understand and appreciate even in the circle of the tsarevna Sophie. Other characters were to be the pastor and his old sister; their niece; two female *Raskolniki*—Marfa, vibrating with youth and passion (something after the manner of Potiphar's wife), Susanne, malicious, fanatical; the child Peter the Great; the intelligent Sophie, in the midst of her fierce Streltzy; the suicide *en masse* of the heretics at the end of the opera, when Dosifei sees that Old Russia is on its deathbed to give place to the New—all this appeared to us, characters and situations, passionate material full of promise."

Oskar von Riesemann tells us that, in preparation for the opera, Moussorgsky "devoted himself to researches into the sectarian disputes of Old Russia and pored for months over the old chronicles in the monasteries of Moscow." (It was not until the summer of 1859 that he was able to see Moscow.)

"Khovanstchina" (accent on the first *a*) is a word of little meaning. "The last syllables are only a contemptuous suffix in Russian, like 'ery' in English," says Riesemann. "When the young Tsar Petro (not yet 'the Great' was told of a plot that the two Princes Khovansky had formed against him, with the design of seizing on the crown of the Russian Tsardom, he dismissed the whole affair with a contemptuous shrug, and the word, 'Khovanstchina!' and

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gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result. So far as the Russian Empire was concerned, Moussorgsky, however, did not keep to historical facts in the dénouement of his opera.

Moussorgsky completed the first act in the summer of 1875. He had been hindered by his official duties, the troubles attending the production of "Boris Godounov," and he already had plans for the comic opera "The Fair at Sorotchintzy," in his head. He had also written some of his best works in this period. He had to work out the whole dramatic scheme of "Khovanstchina" and write every line of his libretto. The second act was ready in December, 1875, with the exception of a quintet. In 1876 he wrote, "I find a great deal of it not what it ought to be." The third act was completed in May, 1876. Scenes in the fourth act are dated 1879–1880. There were sketches for the fifth as early as 1873, but they were worked out and put together only a few months before his death.

Rimsky-Korsakov, at a concert of the Free School of Music in Leningrad in the winter of 1879–80, conducted some fragments from the opera: the chorus of the Streltzy, Marfa's Song, and the "Dance of the Persian Slave Girls." Moussorgsky provided the


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orchestral accompaniment for the first two numbers—almost the only pages of the opera that he ever scored. In the years 1881–1882, Rimsky devoted himself to editing, arranging, and scoring of the opera, endeavoring to gain unity and consistency, cutting and adding when it was necessary, especially in the last act.

The first performance in Russia was in February, 1886,* by an amateur company in Leningrad, the Musical-Dramatic Society. The Imperial Theatre would not even consider a production until February, 1911. The production took place on November 7 of that year, with Chaliapin taking the part of Dosifei. The first performance outside Russia was at the Opéra, Paris, in 1913. Diaghilev was the producer, declaring that Rimsky-Korsakov had left "not one stone on another." Of the original work he entrusted the preparation of a new version to Stravinsky and Ravel: "It was a failure—nothing has ever been heard of the new version since. All that was published was the final chorus, rewritten by Stravinsky, which shows no special improvement on Rimsky-Korsakov's version." When Dr. Koussevitzky conducted the performance at the Paris Opéra in 1923, Rimsky-Korsakov's version was reinstated.

*Riesemann gives this date. Some writers say 1885.

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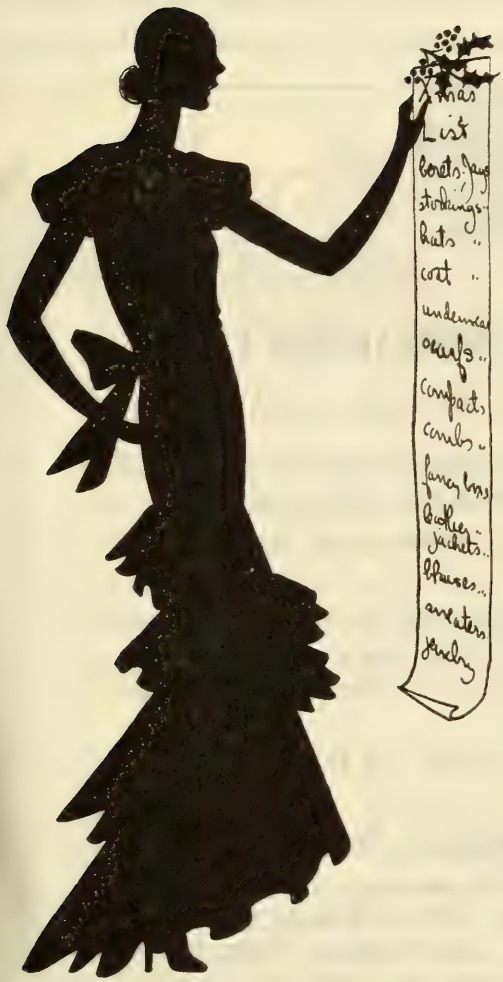
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Moscow heard the opera in 1897; a Russian company performed it in London on July 1, 1913; Sir Thomas Beecham revived it in London (in English) on October 26, 1917; Frankfort-on-Main heard it on February 19, 1924.

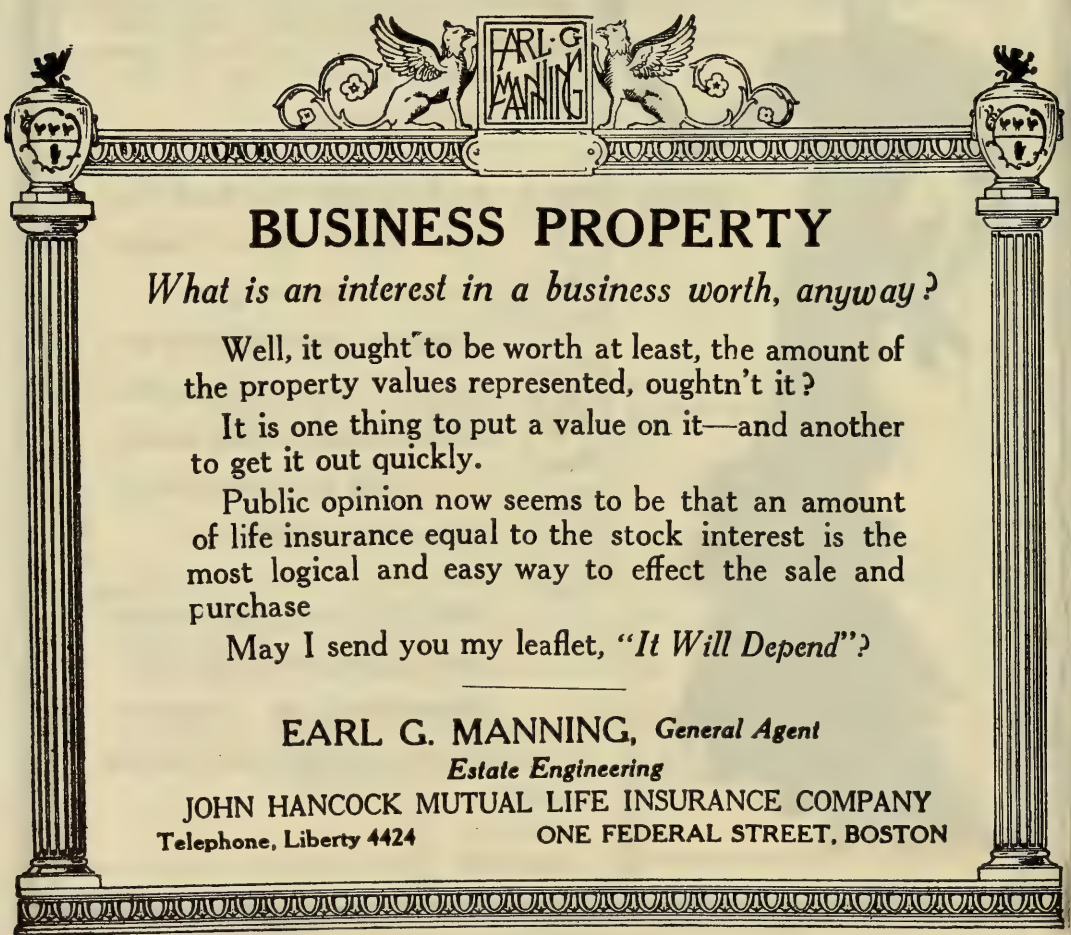
The "Dance of Persian Women" from the opera was performed by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 30, 1925. The first performance in the United States was by the Russian Symphony Society, Modest Altschuler conductor, on February 25, 1905.

"SADKO," A TONE PICTURE, OP. 5

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOV

(Born at Tikhvin, in the government of Novgorod, Russia, March 18, 1844; died at Leningrad, June 21, 1908)

This orchestral fantasia has been called the first Russian symphonic poem. It was composed in 1867; the first performance in Germany was at a meeting of the German Congress of Musicians at



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Altenburg in 1876; the fantasia was afterwards revised in 1891 and published in the new version in 1892.

"Sadko," dedicated to Mily Balakirev, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, tam-tam, harp, and strings.

The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, March 25, 1905.

The score contains a programme note, which may be Englished freely as follows: "The ship bearing Sadko, a famous gusli* player

*The gusslee (gusli, gousli) was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (Leningrad, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries commonly kept in barber shops for the use of the customers. The improved gusli was first played in Boston at concerts of the Russian Balalaika Orchestra at the Hollis Street Theatre December 19, 1910.—P. H.



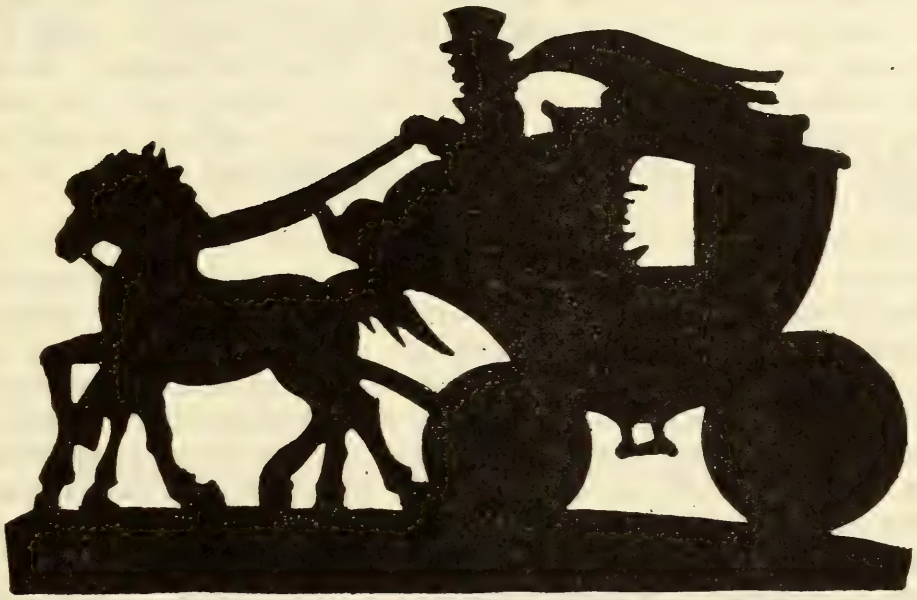
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is becalmed on the high sea. He is thrown overboard by the fellow-travellers as a propitiatory offering to the Sea King, who receives him in his domain, while the ship sails on. There is a great company beneath the waves, for the Sea King is celebrating the wedding of his daughter to the Ocean. He compels Sadko to play on his gusli, and they all dance to the music. Spectres appear; the dance grows wilder and wilder; stormier and stormier are the billows. Sadko breaks the strings of his instrument; an end is put to the dancing, the sea grows calm; it is soon dark and still in the ocean depths."

Sadko is the hero of the *Bylina,* or popular heroic tale in verse, associated with Novgorod in the days of the rich and adventurous merchants of that powerful and arrogant republic. The singers of the *Bylinen,* or hero-songs, were not singers by profession: they were, for the most part, wandering handicraftsmen who sang for their own amusement. Certain song-legends were best handed down by certain families. The singers were for the most part from the North of Russia, but the scene of the heroic deeds, the characters, and the adventures are as a rule of Southern Russia. For a study of the *Bylina* see Alexander von Reinholdt's "Geschichte der Russischen Literattur" (Leipsic), chapter iii. (This is the seventh volume in the series, "Geschichte der Weltlitteratur in Einzeldarstellungen." Reinholdt's preface is dated St. Petersburg) (now Leningrad), 1886.

The legendary tales of Novgorod tell either of Sadko or of Wasilij Buslajev. The *Bylina* of Sadko admits of variations in the telling.



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According to one version, Sadko's birthplace was on a bank of the Volga, but he would fain wander, and he set his face towards Novgorod. When the Volga farewelled him, it sent by him its regards to its "brother, Ilmen lake." In gratitude for the bringing the message, the Ilmen told Sadko to cast three nets into the lake. Sadko cast, and drew up many fishes, which were all turned into gold. He was thus so rich that in three days he was able to purchase all the goods in Novgorod. This version brings to mind the lucky cast of a fisherman or two in "The Thousand Nights and a Night."

Another version, one more poetical and of longer flight, tells of Sadko, a poor gusli-player in Novgorod. He gained his bread by playing at the feasts of rich merchants of the town. Days went by, and Sadko was not bidden to a feast. His breast was straitened, and sad in heart he went down to the shore and played his gusli. The Sea King, hearing him, was entranced, and told him to bet at the first opportunity that there were golden fish in the water. Sadko won the wager, which was of three little shops. He prospered so in business that in a short time he became very rich. He was puffed up; he said to himself that he would buy all there was in Novgorod. But goods and precious wares kept coming into the town, so that he said: "No one can buy the goods of the whole world. If I should buy all that comes from Moscow, still goods would come from other lands. No, I am Sadko and yet not rich, for richer still is magnificent Novgorod."

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On the way back a storm broke, and the ships could make no headway. Sadko thought to himself, "The Sea King demands tribute," and he threw silver overboard, then gold; but the storm raged on. Then he knew the Sea King wished a living sacrifice. They cast lots, and Sadko was chosen by Fate. Bound to a plank, his gusli with him, he was tossed into the sea. He slept, and when he awoke he was on the sea-floor in the palace of the King, who immediately commanded Sadko to play to him. For three days Sadko played the gulsi, and the King danced without stopping. This playing aroused a storm; ships were wrecked, and some of Sadko's companions were drowned. Others prayed to Saint Nicholas, their patron; he sank the King's palace, and told Sadko to break his strings. Then the dancing came to an end and with it the storm. The King in gratitude wished Sadko to marry, and gave him his choice of maidens who were brought before him. Sadko chose the most modest, Cernawa, but, following the advice of Saint Nicholas, he did not visit her that night, and in the morning he found himself at Novgorod and his ships safe at home. Then he build a gorgeous church to the saint, and spent his remaining days in good fortune and contentment.

The editor of certain *Bylinen,* Bezsonov, is inclined to believe that Sadko is a historical character, for the chronicles of Novgorod say that the builder of a church in that town was named "the rich Sadko" (Satko, Sotnik, or Sytnic). Some may prefer to believe that the story, like that of Sindbad the seaman and that of the Odyssey, may descend from "The Shipwrecked Mariner," a Coptic

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tale of travel (B.C. 3500) preserved on a papyrus at Leningrad. (See the terminal essay in Sir Richard F. Burton's "The Thousand Nights and a Night" (vol. x., pp. 152, 153); also Richard Hole's "Remarks on the 'Arabian Nights' Entertainments,' in which the Origin of Sinbad's (*sic*) Voyages and Other Oriental Fictions is particularly considered" (London, 1797).)

This story of sea adventure fascinated Rimsky-Korsakov, who was intended for a naval career, and served for several years in the navy; he wrote his first symphony when he was a midshipman, and left the sea for music in 1873, though he was then appointed inspector of all the bands of the fleet, and filled this position till 1884. The tale of Sadko fascinated him, as did that of Sindbad (see the "Scheherazade" suite). Not only did he write "Sadko," a musical picture; he also wrote an opera, "Sadko of Novgorod," produced at Moscow very late in 1897.

This "Musical Picture" was used by Serge de Diaghilev's Ballet Russe visiting the United States in the season of 1916–17. The ballet "Sadko" was produced at the Boston Opera House, November 9, 1916.

* * *

Rimsky-Korsakov and Stassov

(Written by M. D. Calvocoressi at London, January 10, 1927, to *The Christian Science Monitor* of Boston)

Having argued in a previous article (see *The Christian Science Monitor* of January 22) that Rimsky-Korsakov in his Memoirs does

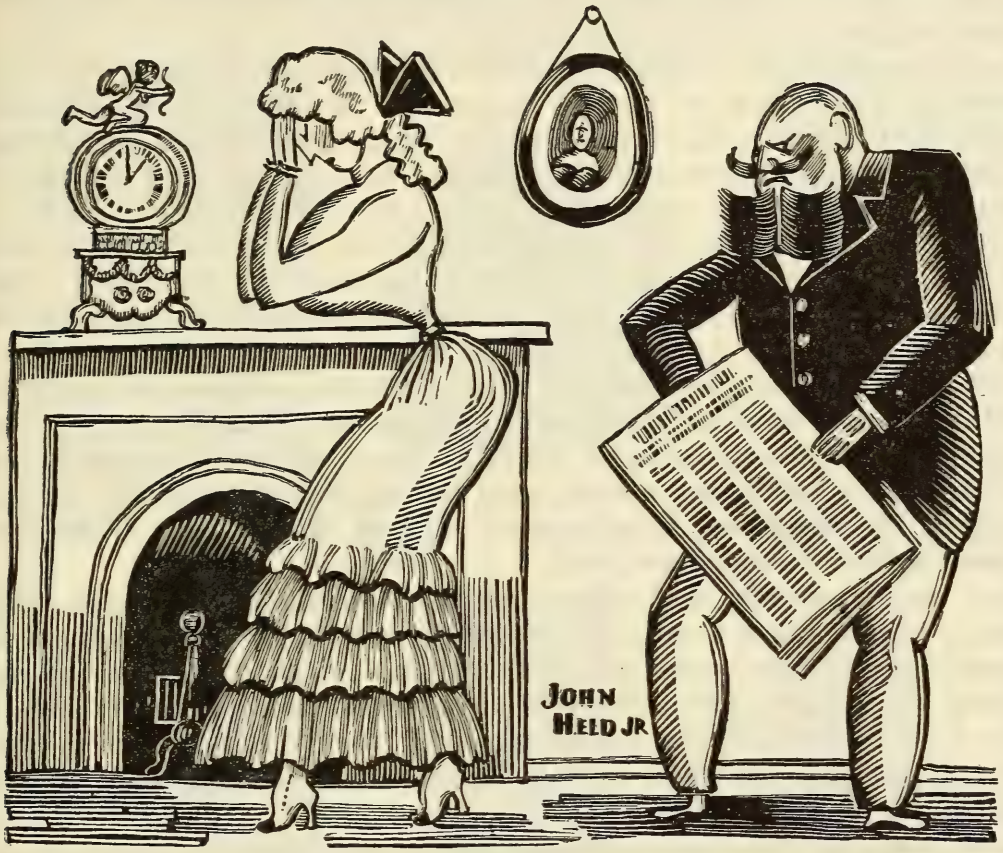
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not deal quite fairly with Balakirev, there remains for me to indicate that the picture he conveys of Vladimir Stassov, the critic and adviser to whom all Russian composers owe so much, is not altogether faithful.

In his preface to the published correspondence between Rimsky-Korsakov and Stassov (which appeared in 1912 in a Russian monthly) Vladimir Karenin declares that the appearance of the Memoirs greatly distressed all Rimsky-Korsakov's and Stassov's friends, and delighted their opponents. For in this book hardly a reference was made to the countless services rendered by Stassov, nor to the closeness of the friendship between the two men; and more than once Stassov is represented as playing the part of an over-eager, excitable busybody, rather than that of the sound, very useful counselor that he actually was. Doubtless, Karenin tactfully concludes (and another critic of the Memoirs, Timofeief, says the same thing in almost the same words), Rimsky-Korsakov considered that Stassov's activities, merits, and unflagging co-operation in the labors of his composer friends were so well known that there was no need to dwell upon the point.

But, unfortunately, this holds good for Russian readers only. The facts of the case are hardly known outside Russia. Hence, there is a possibility of the assertions in the Memoirs being taken as representing the whole story about Stassov until the correspondence I refer to is known—when everybody will surely agree that it constitutes, as Karenin puts it, "an indispensable complement to the Memoirs."

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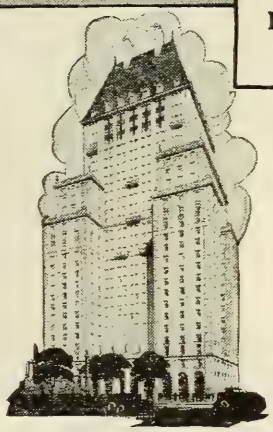
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There is plenty of other evidence to show that Stassov and his work should not be dismissed lightly. Stassov, of course, was not infallible. Now and then his likes and dislikes may have been uncritical, and his suggestions not altogether wise. But even after making ample allowance for his shortcomings, there remains a big balance on the right side. His scholarship and his enthusiasm greatly contributed to the welfare and progress of the Russian national school. He teemed with suggestions for operas or symphonic works, which he lavished upon the composers around him, and to which many of the finest Russian works owe their inception. When his biography is written (for, strange to say, nobody, in Russia or outside Russia, has undertaken this much-needed task), the full tale will come to light. Meanwhile, a bare outline may serve a purpose.

The chief composers whom Stassov actually helped by his suggestions are, apart from Rimsky-Korsakov himself, Tchaikovsky, Borodin, Balakirev and Moussorgsky. To Tchaikovsky he offered, during the seventies, about half a dozen plans for symphonic poems —of which Tchaikovsky used only one, that for "The Tempest." He also considered with him the scenarios of two operas. To Borodin he gave the plan of the opera, "Prince Igor," and he assisted him a good deal in the writing of the libretto.

To Balakirev he indicated, in 1858, many old English tunes suitable for use in the incidental music to "King Lear," which Balakirev had begun to write. In 1861 he suggested to him the old native legend of Sadko by way of foundation for a programme symphony. Balakirev having rejected the notion, it was passed on to Moussorg-

FALL FASHIONS
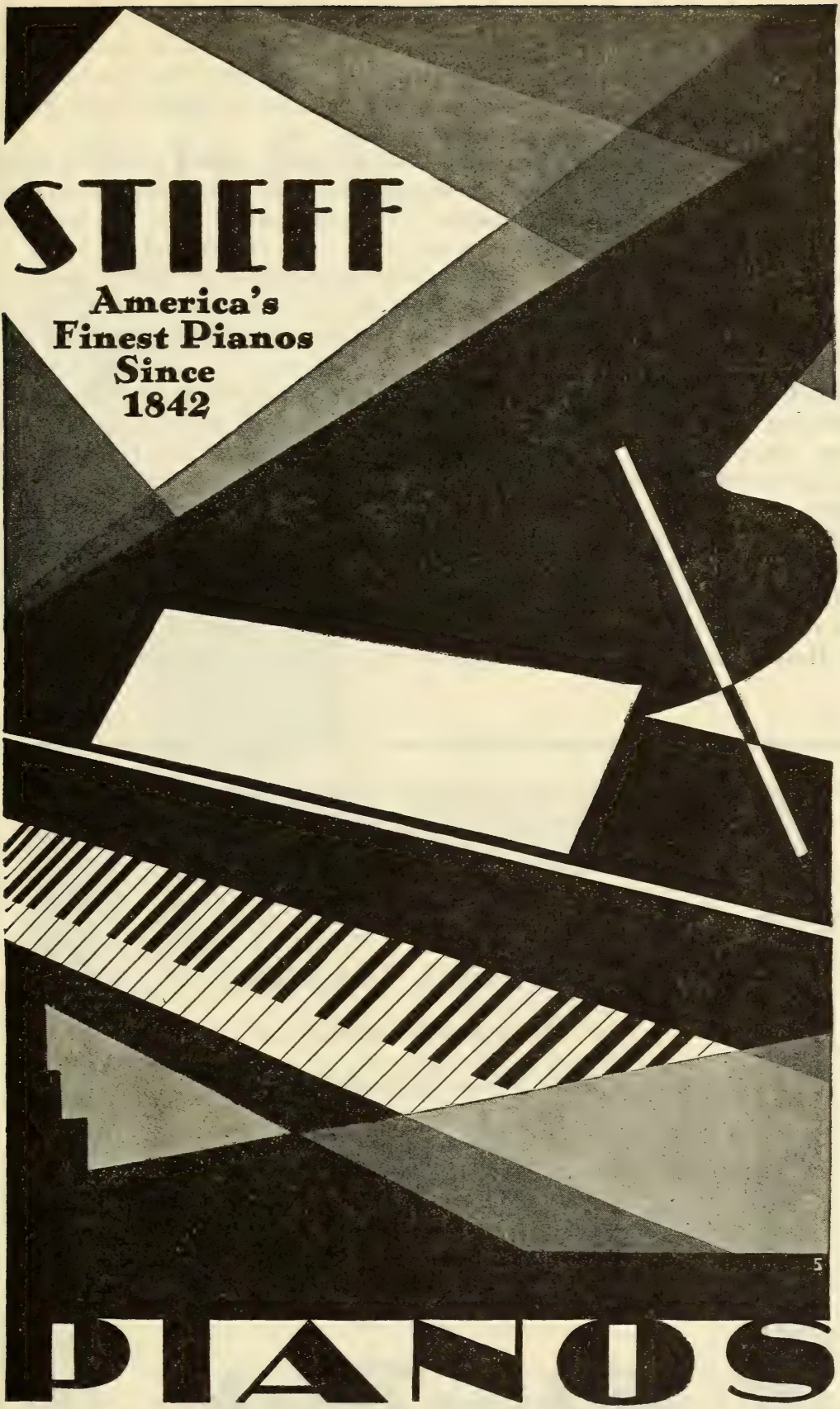
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sky and finally to Rimsky-Korsakov, whose tone poem, "Sadko," was completed in 1867. It is likely that Stassov made many other suggestions to Balakirev. Unfortunately, only the first installment of the collected correspondence between the two is available in print. and this goes no further than 1863.

Stassov was the only member of the group to have a genuine belief in Moussorgsky's genius, to encourage him when all the others remained suspicious or even hostile. He assisted him in the work of writing the libretto of "Boris Godounov"; in 1870 and in 1875, he came forth with plans for other operas, which were never written. And in 1872 he suggested "Khovanstchina," in the composition of which he assisted Moussorgsky, step by step, proving most wise and helpful in his advice and criticism.

Such was the man who in the Memoirs is made to appear as a well-meaning but insignificant enthusiast, who spent a good deal of his time broadcasting unorthodox views or loudly proclaiming his raptures—when somebody else had done something which took his fancy.

Rimsky-Korsakov's recollections of the part played by Stassov's advice in the planning and carrying out of some of his own works found surprisingly little place in the Memoirs. In fact, at times, the very wording of the Memoirs seems to preclude the very hypothesis that Stassov might have played a part, however small.

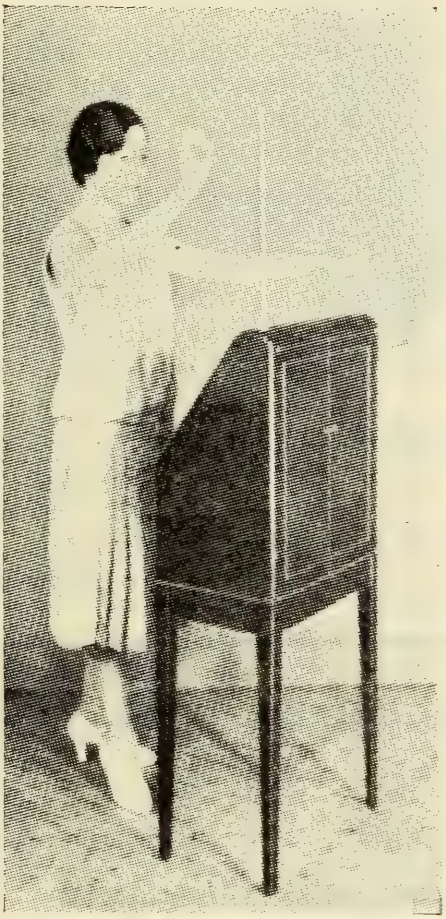
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For instance, with regard to the tone poem "Sadko," Rimsky-Korsakov simply says, "Moussorgsky had planned to write a 'Sadko'; he gave up his intention and offered me the idea. Balakirev approved it, and I set to work." Not a word is said of the fact that the programme (which constituted the actual plan of the music) was thought out and fully written by Stassov. On the contrary, Rimsky-Korsakov proceeds to say: "The form of the music accrued from the subject selected by me."

Nearly thirty years later, Rimsky-Korsakov decided to write an opera on the same subject. He consulted Stassov on the matter. And in the Memoirs he says, "Stassov gave me a few bits of advice, especially the idea of the first scene." Further he says that in the course of a talk with the poet Bielsky, "the notion cropped up to introduce a new character, Sadko's wife." As it happens, however, we see from a letter, dated July 7, 1894, that Stassov gave Rimsky-Korsakov not "a few bits of advice," but a very circumstantial, carefully thought out set of emendations, which affected the whole plan and included the introduction of Sadko's wife. Most of these suggestions were eventually followed.

This was not the first time that Stassov had helped Rimsky-Korsakov in the planning of an opera. Indeed, when Rimsky-Korsakov started writing his first opera, "The Maid of Pskof," Stassov gave him quite a number of helpful suggestions, embodied in two letters, dated May 30 and May 31, 1871, respectively. He also called

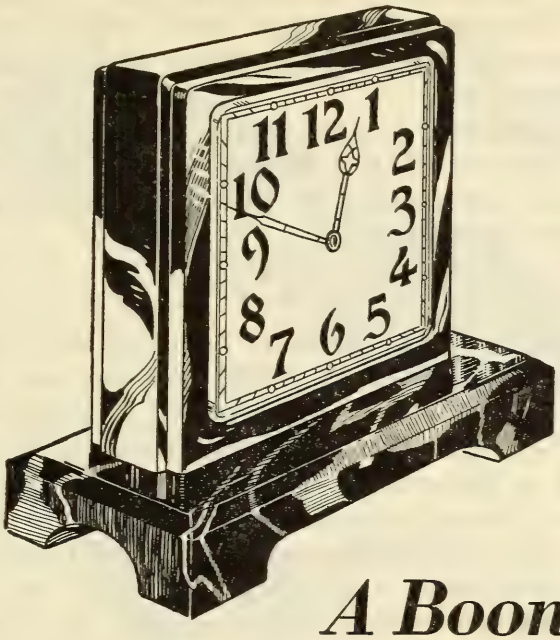
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the composer's attention to certain little-known facts and texts, with the result that the scenario of the opera was eventually remodeled and much improved. But again, there is no single word to that effect in the Memoirs.

By way of conclusion, I must again express the wish that when a new edition of the translated Memoirs is called for, the most vital complements and correctives be provided either by means of footnotes or in an Introduction.

* * *

Vladimir Vassilievitsch Stassov, born at Leningrad January 14, 1824, died there on October 23, 1906. At the law school (1835–43), he became a close friend of the composer, Alexander Nikolajewitsch Serov (born at Leningrad in 1820; died there in 1871). For much of his life he was a librarian. In 1851 he was secretary of Prince Demidov, and at Rome copied ancient works in the library of the Abbé Santini. He gave these copies to the Library at Leningrad. He was a voluminous correspondent and writer, cataloguing Glinka's manuscripts, writing biographies of Russian composers, collecting material over Liszt's, Schumann's, Berlioz's and Wagner's sojourns in Russia. He attacked bitterly the "new-Russian" school. On his seventieth birthday, his writings were published in three large octavo volumes (the articles about music are in the third).



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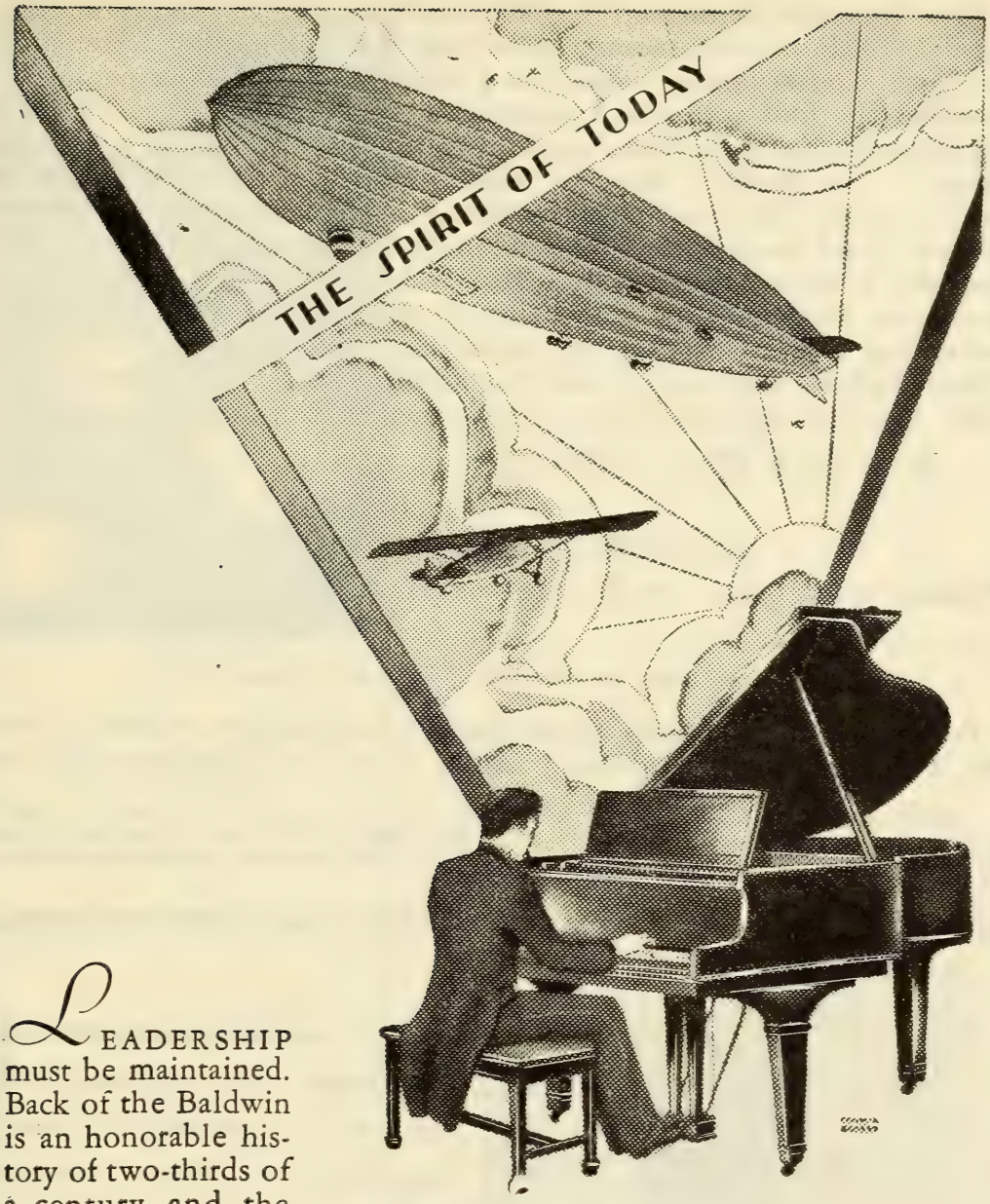
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Mr. Bernard Zighera, harpist and pianist, was born at Paris, April 1, 1904, of a Roumanian father and a Polish mother. He entered the Paris Conservatory, where, as a pupil of Marcel Tournier, he was awarded the first prize for harp-playing and the first prize for piano-playing as a pupil of Jaime Augustin Antonio Riera, known as Santiago Riera.* He studied chamber music with Camille Chevillard and Lucien Capet. In Paris he was a member of the Conservatory Orchestra (Société des Concerts du Conservatoire), Philippe Gaubert conductor, and also a soloist in concerts. He became a member of the Boston Symphony Orchestra in 1926, being then associated with Alfred Holy, succeeding him as first harpist when Mr. Holy resigned. A brother, Alfred Zighera, has been a valued violoncellist of this orchestra since 1925. Another brother, Léon, is esteemed in Europe as a violinist.

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(Born at Paris on June 5, 1879; now living there)

Tournier studied music at the Paris Conservatory, where he chose the harp for his instrument. As a pupil of Hasselman, he was

*Riera was born at Barcelona, on June 11, 1867. He was awarded a first prize as a pupil of Ch. de Bériot at the Paris Conservatory in 1888. He toured as a virtuoso "in America" (South?) and was professor of piano-playing at the Bucharest Conservatory before he was appointed a professor at the Parls Conservatory.

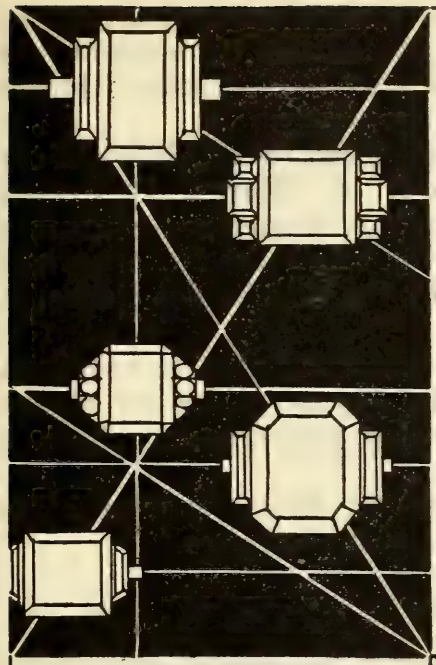


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awarded a second accessit in 1897 for harp-playing; a first accessit in 1898; the first prize in 1899. On graduation he became solo harpist of the Lamoureux Concerts. In 1912 he succeeded Hasselmans as professor of the harp at the Conservatory.

In 1909, as a member of the class in musical composition at the Conservatory, he was awarded, a pupil of Charles Ferdinand Lenepveu, the Deuxième second grand prix de Rome for his cantata in four episodes, "Laure et Pétrarque," for solo voices, chorus, and orchestra. The cantata was performed by the Société des Concerts, André Messager, conductor.

The list of Tournier's compositions includes a Ballet in two acts, Symphonic poems, pieces for piano, violin pieces, pieces for violoncello, for solo harp, and for harp with other instruments. He is a Chevalier de la Légion d'Honneur.

"Féerie" was first composed for harp and string quartet. The performance at these concerts is the first with orchestra.

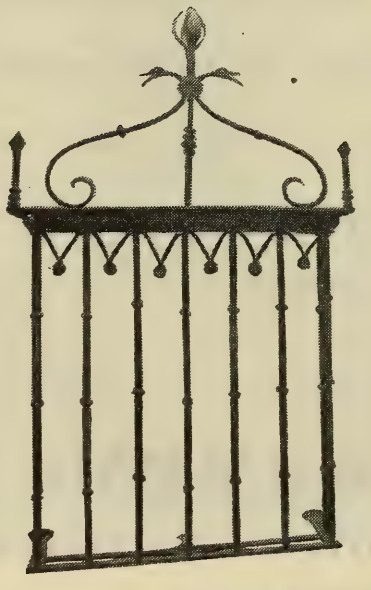
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OBOE: 1888. February 18, A. Sautet, Handel's Concerto.

1909. December 4, Georges Longy, Handel's Concerto.

1915. March 13, Georges Longy, D'Indy's Fantasia for Oboe and Orchestra, on French folk tunes.

CLARINET: 1884. January 5, E. Strasser, Weber's Concertino, E-flat, Op. 26.

1918. March 29, Albert Sand, Mozart's Concerto.

1925. October 23, Ed. Allegra, Debussy's First Rhapsody.

HORN: 1889. March 30, Xaver Reiter, Mozart's Concerto.

* * *

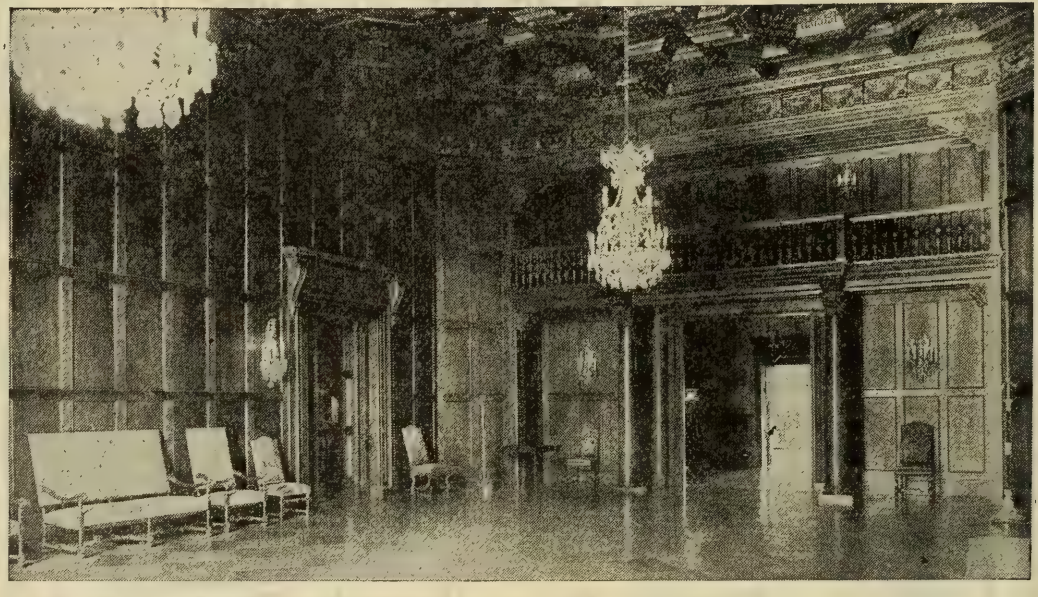
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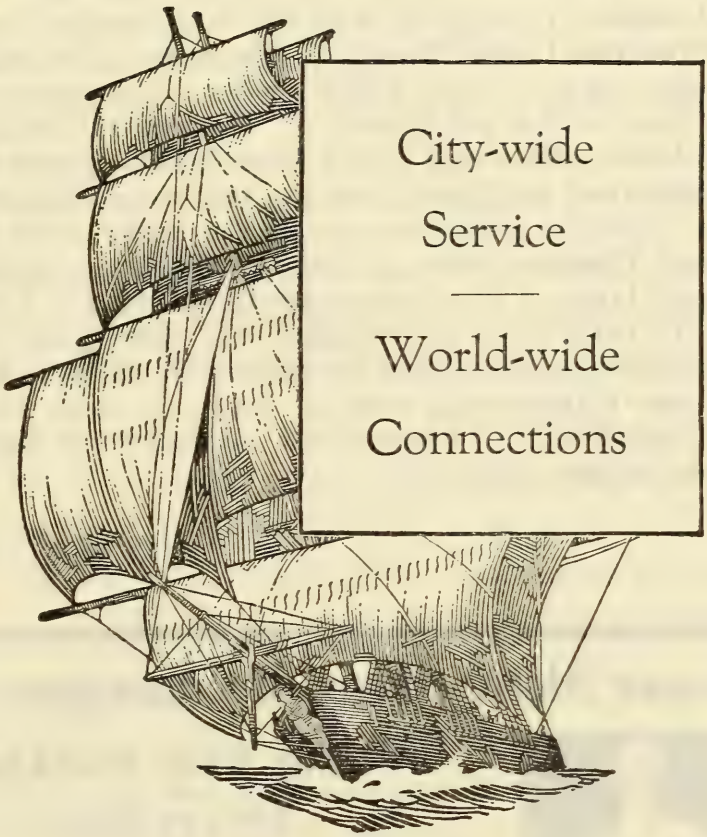
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follows: François Joseph Naderman the elder, a famous virtuoso, fertile composer, son of a harp manufacturer, and a successor in the business—but the Naderman harp was driven out by Sebastian Érard's invention. Naderman was professor at the Conservatory (1825–1835).

Antoine Prumier, from 1835 to 1867. He died suddenly in 1868, while sitting at a committee meeting of the Conservatory.

Théodore Labarre, professor (1867–1870), teacher and composer. He, too, died suddenly, when he was about to assume the duties of music critic for the Paris *Illustré*. His opera "Pantagruel" was performed only once at the Paris Opéra (December 24, 1855). Napolen III. was at this performance. He was informed that passages in the libretto, although it had been passed by the Censorship Committee, contained political allusions that were dangerous to the public peace. Further performances of the opera were prohibited.

Ange Conrad Prumier, son of Antoine Prumier, harpist of the Opéra Comique, later of the Opéra; professor at the Conservatory 1870–1884. In 1843 he was awarded the first prize for fugue. Among his compositions for harp is "Souvenirs de New York."

Alphonse Jean Hasselmans, born at Liége, in 1845, the son of a musician, succeeded A. C. Prumier and reigned from the year 1884 until his death in May, 1912.

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Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917. The second performance at these concerts was on January 4, 1918 (by request); the third was on November 18, 1921; the fourth on December 4, 1925; the fifth on February 26, 1926; the sixth on October 26, 1927.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

*See Durand's "Quelques Souvenirs d'un Êditeur de Musique" (Vol. 2, pages 15, 16).

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George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph

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Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

*
* *

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things.

in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.' "

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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***

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme. Fokine was also seen as Chloe.

At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily Telegraph* (June 9, 1914) of London. Diaghilev replied, saying that the participation of the chorus was proved not only useless but detrimental

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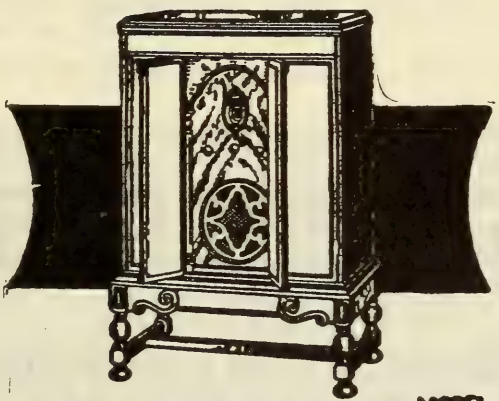
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at the Théâtre du Châtelet and the Théâtre des Champs-Élysées. Ravel wrote a second letter (*London Times*, June 17, 1914), in which he sputtered. He ended by saying: "I must add that henceforth, if M. Diaghilev wishes to produce 'Daphnis' on important stages, an agreement, not verbal, but written, will bind him to produce it with the chorus."

Durand, in his "Souvenirs," already cited, says nothing about this correspondence.*

Symphony in E minor, No. 5, "From the New World" ("Z Novecho Sveta"), Op. 95 . . . . . Anton Dvořák

(Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904)

Dvořák in 1892–93 was living in New York as the Director of the National Conservatory of Music. He made many sketches for this symphony. In the first of the three books used for this purpose, he noted "Morning, December 19, 1892." Fuller sketches began January 10, 1893. The slow movement was then entitled "Legenda." The Scherzo was completed January 31; the Finale, May 25, 1893. A large part of the instrumentation was done at Spillville, Iowa, where many Bohemians dwelt.

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. Anton Seidl conducted. Dvořák was present.

*The correspondence in full was published in the Boston Symphony's Programme Book of October 28, 29, 1927.



The first performance in Boston was by the Boston Symphony Orchestra, Mr. Paur conductor, on December 30 of the same year.

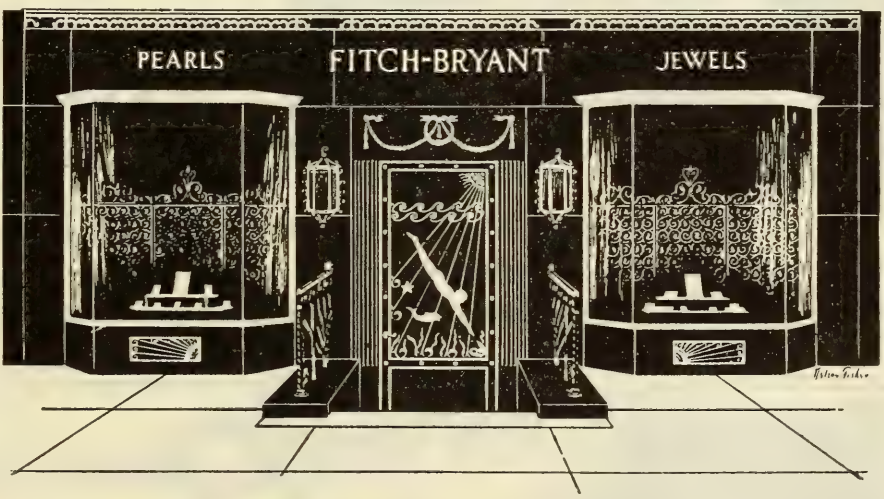
When this symphony was played at Berlin in 1900, Dvořák wrote to Oskar Nedbal, who conducted it: "I send you Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of 'Indian' and 'American' themes—that is a lie. I tried to write only in the spirit of those national American melodies. Take the introduction to the symphony as slowly as possible."

The symphony aroused a controversy, in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed

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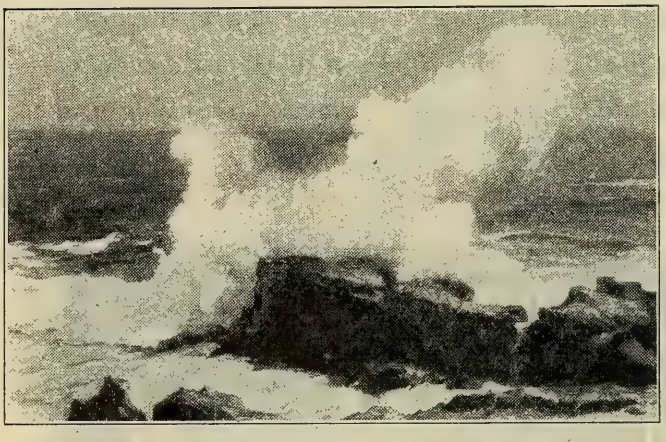
or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be good to recall the circumstances of the symphony's origin. In the feverish days of the discussion excited by the first performance of this symphony, it was stated that Mr. Krehbiel and others called the attention of Dvořák, who was then living in New York, to Negro melodies and rhythms; that the Bohemian composer then wept with joy and rushed after music paper; that he journeyed to a Western town inhabited chiefly by Bohemians, a town in Iowa, where he could find the stimulating atmosphere to write masterpieces of a truly American nature. Some may also remember that soon after the first performances of the symphony there was a distressing rumor that portions of it had been composed long before Dvořák came to New York; long before his eyes were dimmed and his knees turned to water by hearing Negro tunes.

As the late Henry Edward Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words*:

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the Negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent

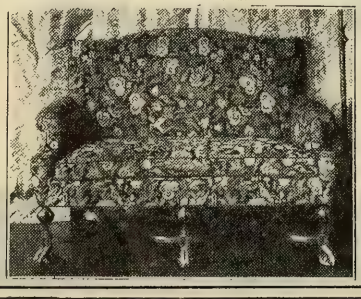
*From a little pamphlet, "Antonin Dvořák's Quartet in F major, Op. 96" (New York, 1894).



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cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at that time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes Much of the American criticism, in particular, was based on the notion that, by American music, Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time Negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the Negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the Negroes are musical by nature. Being musical, and living a life that had in



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it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case, they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Iowa, a village which contains a large Bohemian population."

It was said by some, in answer to these statements, that, while the Negro is undoubtedly fond of music, he is not inherently musical. Observers of the Negro in Africa were quoted in support of this statement, from Bosman to Sir Richard F. Burton, who wrote in his chapter "Of the Negro's Place in Nature" (Chapter XIX of "A Mission to Gelele, King of Dahome"): "The Negro has never invented an alphabet, a musical scale, or any other elements of knowledge. Music and dancing, his passions, are, as arts, still

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in embryo." Since Burton wrote, Alfred Friedenthal has this to say about the African's music*: "The African Negroes possess great musical talent. It must be admitted, though, that in the invention of melodies, they do not come up to the European standard, but the greater is their capacity for rhythms. The talent exhibited by the Bantus in contriving the most complex rhythms is nothing short of marvelous." André Gide, who had studied music in Paris, has much to say about Negro music he heard in the Congo.† He analyzed melodies and rhythms. Speaking of an extraordinary chant of boatmen, sung by six singers, each one singing something a little different, without its being exactly "in parts"—the result being "a kind of thickness in the harmony, which is extremely strange"—he exclaims: "Oh, if only Stravinsky could hear it! . . . Our folk songs, compared with these, seem coarse, foolishly simple, rudimentary. This morning in Marc's whale boat, I listened to the *Saras'* chorus—very different from the one my boatmen were singing yesterday. It was like nothing I have ever heard. As profoundly moving as the songs of the Russian boatmen—perhaps more so. . . . The soloist had an admirable voice, totally different in quality from what is required by the Conservatoire; a voice which sometimes sounded choked with tears—and sometimes nearer a sob than a song—and sometimes had accents that are *hoarse and apparently out of tune.* Then there came suddenly a few very soft notes of a disconcerting suavity . . . their rhythmical and melodic invention is prodigious (and apparently naïve)—but what shall I say of their harmonies? For that is what I find especially surprising. I thought that all the songs here would be monophonic. This is the reputation that has been made for them, for there are never any songs in thirds and sixths. But this polyphony, in its widening and narrowing of the sound, is so puzzling to our northern ears that I doubt whether it be possible to take it down with our means of notation."

It was also said when the symphony was first performed that the American Negro, peculiarly mimetic, founded his "folk-songs" on

*Friedenthal's "Stimmen der Völker" (Berlin, 1911).

†"Voyage au Congo" (Paris, 1927) and "Le Retour du Tchad" (Paris, 1928). The two volumes, translated into English by Dorothy Bussy, are published as one by Alfred A. Knopf (New York and London, 1929).

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sentimental ballads sung by the white women of the plantation or on camp-meeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding of perversion of the tunes he imitated,* that, even if the Negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folk-songs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people," then German folk-songs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.

The discussion was no doubt healthful and profitable, for, without our lively discussion, art is stagnant. MacDowell's "Indian" suite was sketched before Dvořák's symphony was announced; but the controversy led to still more careful investigation, especially into the character of the North American Indians' music. Mr. Krehbiel studied carefully this music and discussed it in articles of permanent value. Mr. Fillmore, who began the study in 1888, Alice C. Fletcher, Frederick R. Burton, Henry F. Gilbert, and others have made valuable contributions to this branch of musical inquiry.

* * *

William Ritter, the author of a life of Smetana (Paris, 1898), contributed letters from Prague to the *Mercure Musical,* Paris. In the number for May 15, 1907, he discussed this symphony.

He wrote to the sons of Dvořák, to Antonin and Otaker, and asked them eleven questions, with this preface: "I ask you to reply

*Concerning the origin and nature of Negro "spirituals," see Mr. James Weldon Johnson's long Introduction to "The Book of American Negro Spirituals," edited by him with musical arrangements by J. Rosamond Johnson and Lawrence Brown (New York, 1925). He stoutly maintains that the statement that the spirituals are imitations made by the Negro of other music heard is an "absurdity." He believes that the production of the spirituals was a miracle.

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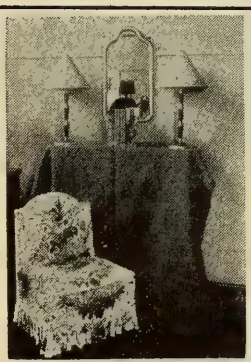
as soon as possible to the following questions, with the utmost exactness, if not categorically by 'yes' or 'no.' "* The first four questions were concerning the use of Negro tunes in the symphony "From the New World," whether Dvořák had used them at all, or, if he had, whether he had modified them. The other questions were concerning Dvořák's use of chorals of Brittany or Russian folk-songs in the symphony, whether he had known and consulted collections of folk-song by Balakirev, Rimsky-Korsakov, Moussorgsky, Bourgault-Ducoudray, and whether he had read Villemarqué's work on songs of Brittany.

Fortunately for the sons, this letter was written in February, when the air was cool and the nights were long.

The sons answered in effect as follows: Dvořák knew nothing about the folk-songs and chorals of Brittany. He knew the Russian composers by name, but he had never studied thoughtfully their compositions. "Any one who knows his [Dvořák's] own works will surely smile at the mere suggestion that there was any necessity of borrowing from any one of these masters." Nor did Dvořák know anything about the researches of the two Frenchmen.

Now, as regards the Negro question. "In America, Negro airs, which abound in melodic particularities, interested our father. He studied them and arranged the scale according to which they are formed. But the passages of the symphony and of other works of this American period which, as some pretend, have been taken from Negro airs, are absolutely our father's own mental property; they were only influenced by Negro melodies. As in his Slav pieces, he never used Slav songs, but, being a Slav, created what his heart

*"That those in America who had been close to Dvořák when he composed this work, and who knew his purposes and procedures in creating it, might be supposed to have more accurate information on the subject, was a consideration that seems to have had little weight with Mr. Ritter."—Mr. LAWRENCE GILMAN, the brilliant editor of the Philadelphia Orchestra's Programme Books, Book of December 6–7, 1929.



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dictated, all the works of this American period—the symphony included—respond to Slav origin, and any one who has the least feeling will proclaim this fact. Who will not recognize the homesickness in the Largo of this symphony? The secondary phrase of the first movement, the first theme of the scherzo, the beginning of the finale, and perhaps also the melody of the Largo which give a certain impression of the groaning Negro song, are only influenced by this song and determined by change of land and the influence of a foreign climate."

Mr. Ritter was not satisfied with these answers to his questions. He wrote letters to other Bohemians, who knew Dvořák.

Miloslav Rybâk told him that Dvořák would have been much surprised, had he been charged with reading French authors. "All he cared for was to compose, to lead a country life, and above all to take care of his pigeons. Among the letters known to have been written by him is one from America to a priest, who had invited him to spend the summer in the country. This priest put at his disposal a donkey, and this was the decisive argument: 'What a pleasure this will be for my children and myself!' "

Dvořák had no education other than that at the elementary country school. Mr. Schwerik, a music critic, once met him and asked him what he was doing. "I am improving my mind!" answered Dvořák, who then drew out of his pocket a little pamphlet, poorly printed, a collection of the lives of celebrated persons, Galileo, Copernicus, and others, for boys of fifteen years.

"He was not sufficiently educated," says Mr. Rybâk, "to know the books mentioned. Any element that was not Czech—I do not say even Slav—was repugnant to his musical individuality. He produced so quickly that it was impossible for him to hunt for melodies in books, and there was, certainly, no need of his searching. He heard all the orchestration when he made his first sketches. I have seen the sketch of the 'New World' Symphony. The symphony

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is all there, written with one outburst on two pages of paper and sketched on two staves. The orchestration is so well indicated under the chords, that, even if the symphony had not been written out, it would almost be possible to complete it from the sketch."

All of the correspondents of Mr. Ritter insist on the inherently Czech nature of this "American" symphony. "Never has Dvořák shown himself a more genuine Czech." One correspondent writes that it is very difficult for a stranger to distinguish the folk-songs of diverse Slav nations—Bulgarian, Croatian, Czech, Montenegrin, Pole, Russian, Servian, Wend. Show a Russian the chorus "Gospodine pomiluj ny" in the last act of "Saint Ludmila," and he would swear the chorus is Russian, yet nothing bears a closer resemblance to the choruses of the Moravin Brethren known to every one in Bohemia.

"In the 'New World' symphony you see the Czech peasant confronted with the rush and din of the feverish life in a great city. To understand the psychological foundation of this symphony it is necessary to know something about the Czech people. Here is an analogous fact. You are acquainted with Dvořák's 'Requiem'; the text is surely the most international of any text within the world; now the music is excellent Czech music; it expresses exactly the feelings of a Bohemian peasant during the mass for the dead."

Then there is the question of tempo. It is all-important, say the Bohemian musicians and critics, to know the *tempi* of Dvořák, for the indications in the scores are of little use to any one not versed in Czech rhythms. "Do you remember that Mrs. X at B—, who declared that the 'Slav Dances' were boresome beyond endurance? After we had played them together, she said 'they are different things, but a Czech who can put the national sentiment into them should be distributed with each copy.' "

The conclusion of the whole matter, according to these Czechs, is as follows:—

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2. The uncultured Czech is a born musician, a master of his trade. He is interested in the only traces of music that he finds in America. Negro airs, not copied, adapted, imitated, tint slightly two or three passages of the symphony without injury to its Czech character.

3. The symphony leaped, Minerva-like, from the head of this uncultured genius. As nearly all his other compositions, except the operas, it was not stimulated by any foreign assistance, by any consultation of authors, or by quotations, reading, etc., as was especially the case with Brahms.

4. The national Czech feeling in this work, quickened by homesickness, is so marked that it is recognized throughout Bohemia, by the learned and by the humblest.

These are the conclusions of Mr. Ritter after a painstaking investigation. That Dvořák was most unhappy and pathetically homesick during his sojourn in New York is known to many, though Mr. Ritter does not enter into any long discussion of the composer's mental condition in this country.

Yet some will undoubtedly continue to insist that the symphony "From the New World" is based, for the most part, on Negro themes, and that the future of American music rests on the use of Congo, North American Indian, Creole, Greaser, and Cowboy ditties, whinings, yawps, and whoopings.

The symphony is scored for two flutes (one of which is interchangeable with piccolo), two oboes (one of which is interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, and strings.

The first movement opens with a short introduction, Adagio, E minor, 4-8, which, as all admit, is not characterized by "folk-song." The strings, pianissimo, are promptly answered by the wood-wind. There is a sudden fortissimo, in which a figure in all the strings is answered by kettledrums. There is development, in which the orchestra grows stronger and stronger.

The first portion of the chief theme of the main body of the first movement, Allegro molto, E minor, 2-4, is given out by two horns

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in unison; the second, by the wood-wind. This theme is developed at length, and modifications suggest occasionally a new and contrasting subject. Folklorists have called attention to the species of syncopation known as the "Scotch snap," that distinguishes this chief theme, and also pointed out the five-note, or pentatonic, scale, from which the theme is derived. In a subsidiary theme announced by flutes and oboes, there is a use of the flat seventh, a use that is common to Oriental races as well as the Negro of the camp-meeting. The second theme, G major, is given out by the flute, and was probably derived from the familiar melody, "Swing Low, Sweet Chariot."* The violins take up this theme. There is some development, but less than that of the first; and there is the traditional repeat. In the free fantasia the thematic material of the first part is worked out; and then there is a return of the first theme in the tonic at the beginning of the third part, which is in general a regular reproduction of the first, with changes of tonalities. The brilliant coda is built chiefly on the first theme.

In the second movement, Largo, D-flat major, 4-4, Dvořák is said to have attempted the suggestion of the mood in the story of Hiawatha's wooing, as told by Longfellow.† The chief and romantic

*Harry Thacker Burleigh, composer, and baritone soloist at St. George's Church, New York, since 1894, was born at Erie, Pa., December 2, 1866. He was a student at the National Conservatory of Music while Dvořák was Director. Mr. Burleigh at the Conservatory studied singing with Christian Fritsch, harmony with Rubin Goldmark, counterpoint with Max Spicker. "There is no doubt at all [Mr. Burleigh has said] that Dr. Dvořák was deeply impressed by the old Negro spirituals and also by the Foster songs. It was my privilege repeatedly to sing some of the old plantation songs for him at his home in East Seventeenth Street, and one in particular, 'Swing Low, Sweet Chariot,' greatly pleased him and part of this old 'spiritual' will be found in the second theme of the first movement of the symphony— it is in G major and is first given out by the flute. The similarity is so evident that it doesn't even need to be heard; the eye can see it. Dvořák just saturated himself with the spirit of these old tunes and then invented his own themes. There is a subsidiary theme in G minor in the first movement with a flat seventh, and I feel sure the doctor caught this peculiarity of most of the slave songs from some that I sang to him; for he used to stop me and ask if that was the way the slaves sang."

†It is said that Dvořák thought of "Hiawatha" as the subject for an opera.

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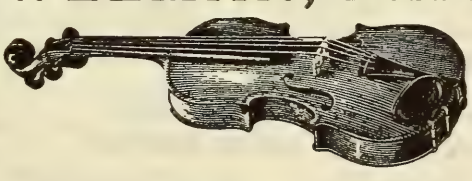
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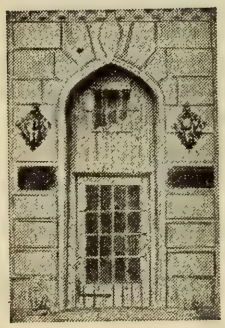
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theme is sung by the English horn over a soft accompaniment of strings. The development is extended. After the theme is sung by two muted horns, there is a change to C-sharp minor, un poco più mosso. A short transitional passage on a contrasting theme leads to the second theme in the wood-wind over a bass in counterpoint and pizzicato. There are several melodies in this movement; but, while the sentiments are diverse, there is no abruptness in contrast. There is a return to the first theme in the English horn. The movement ends pianissimo with a chord in the double-basses alone.

Third movement, Scherzo: Molto vivace, E minor, 3-4. It opens with a theme, for flutes and oboes, which appears as a rule in imitations. The second theme, in E major, poco sostenuto, also for flutes and oboes, is of more song-like character. The trio, C major, opens with a lively theme for wind instruments. This is followed by a second theme for strings. A reminiscence of the opening theme of the first movement is heard just before the trio, and also in the coda.

The Finale, Allegro con fuoco, E minor, 4-4, opens with a few introductory measures. The first theme is given out fortissimo by horns and trumpets against staccato chords in the rest of the orchestra. The development is first in the strings, then in the full orchestra. After the development of subsidiary matter the clarinet sings the second theme. In the development that follows are recollections of the opening theme of the first movement, the English horn melody of the second, and the opening phrase of the scherzo. There is a tumultuous coda, based on the union of the chief theme of the first movement with the first theme of the finale.

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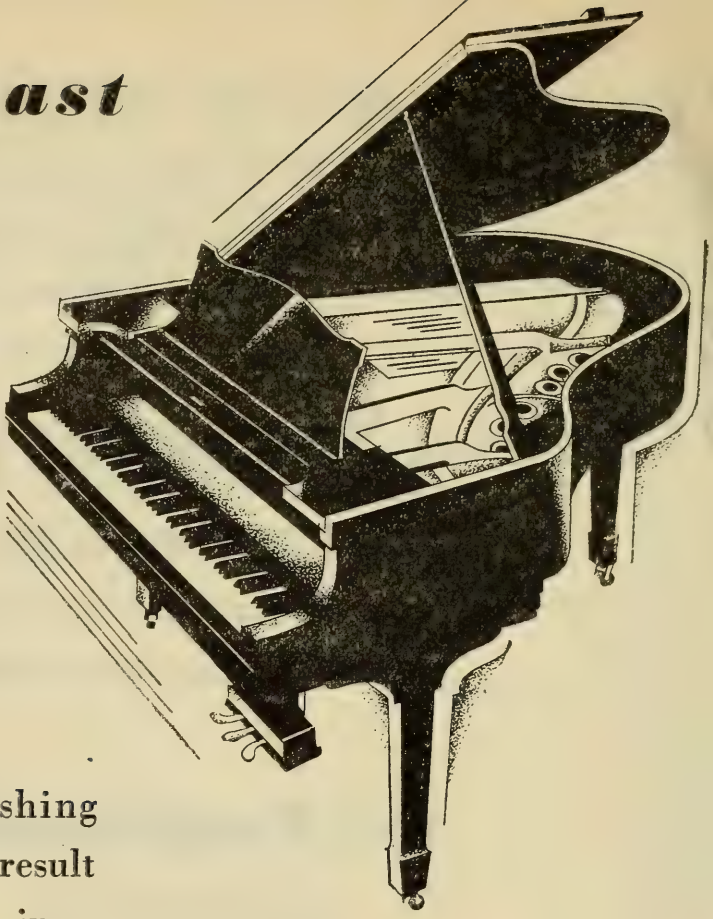
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Stonestreet, L.
Erkelens, H.
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Seiniger, S.

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Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
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Pogrebniak, S.	Schindler, G.	Voisin, R.	Rochut, J.
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Lorbeer, H.	Blot, G.	Perret, G.	Kenfield, L.
		Mann, J.	Adam, E.

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Wolfgang Amadeus Mozart

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Emanuel Johann Schikaneder, the author of the libretto of "The Magic Flute," was a wandering theatre director, poet, composer, and play-actor. Vain, improvident, shrewd, a bore, he nevertheless had good qualities that won for him the friendship of Mozart. In 1791 Schikaneder was the director of the Auf der Wieden, a little theatre where comic operas were performed. He no doubt would have made a success of his venture, had he curbed his ambition. On the verge of failure, he made a fairy drama out of Wieland's story, "Lulu, or the Enchanted Flute." He asked Mozart to write the music for it. Mozart, pleased with the scenario, accepted the offer and said: "If I do not bring you out of your trouble, and if the work is not successful, you must not blame me; for I have never written magic music." Schikaneder had followed closely Wieland's text; but he learned that Marinelli, a rival manager, the director of the Leopoldstadt Theatre, thought of putting upon the stage a piece with the same subject; so he hurriedly, and with the assistance of an actor named Gieseke, modified the plot, and substituted for the evil genius of the play the high priest Sarastro, who appears to be the

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custodian of the secrets and the executor of the wishes of the Masonic order.

Certain writers have found a deep and symbolical meaning in the most trivial dialogue and even in the music of the overture. Some have gone so far as to regard the opera as a symbolic representation of the French Revolution. To them the Queen of Night is the incarnation of Royalty. Pamina is Liberty, the daughter of Despotism, for whom Tamino, the People, burns with passionate love. Monostatos is Emigration; Sarastro is the Wisdom of the Legislature; the priests represent the National Assembly.

Did Mozart see anything in the text except the libretto of a magic opera? Goethe once wrote of the text, "The author understood perfectly the art of producing great theatrical effects by contrasts." Hegel praised the libretto highly for the mixture of the common and the supernatural; for the episodes of the tests and initiations.

Schikaneder knew the ease with which Mozart wrote. He also knew that it was necessary to keep watch over him, that he might be ready at the appointed time. Mozart's wife was then in Baden. Schikaneder therefore put Mozart in a little pavilion which was in the midst of a garden near his theatre. The music of "The Magic Flute" was written in this pavilion and in a room of the casino of Josephdorf. Mozart was deep in doleful dumps when he began his

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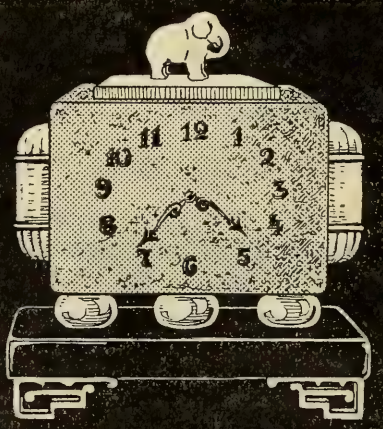
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task, so Schikaneder surrounded him with members of his company. It was long believed that the composer was then inspired by the beautiful eyes of the singing woman, Gerl, but the story may rest on no better foundation than the one of the Mme. Hofdaemmel tragedy, which even Otto Jahn thought worthy of his investigation.

Schikaneder made his proposal early in March, 1791. The overture, with the Priests' March, was composed September 28, 1791. On September 30 of that year "Die Zauberflöte," a grand opera in two acts, was produced at the Auf der Wieden Theatre. The cast was as follows: Sarastro, Gerl; Tamino, Schack; Queen of Night, Mme. Hofer; Pamina, Miss Gottlieb; Papageno, Schikaneder, Monostatos, Nouseul. Mrs. Gerl took the part of the "Third Lady" and "An Old Woman." Mozart conducted at the pianoforte the first two performances.

Schikaneder's name was in large type on the bill; Mozart's name was in small type underneath the cast. Johann Schenk (1753–1886), who made money and won fame by the popularity of his operas,—"Der Dorfbarbier" (1796) was long a favorite—Schenk gave Beethoven lessons in counterpoint at Vienna in 1793–4—sat in one of the orchestra seats. At the end of the overture, he went to Mozart and kissed his hand. Mozart stroked his admirer's cheek. But the



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first act was not well received. Mozart went behind the scenes and saw Schikaneder in his costume of a bird. He reassured Mozart, but the opera disappointed the Viennese at first, and Mozart was cut to the quick. The cool reception was not due to the character of the subject; for "magic plays" with music of Viennese composers, as Wenzel Müller, were very popular, and "The Magic Flute" was regarded as a *Singspiel,* a "magic farce," with unusually elaborate music. The report from Vienna that was published in Kunzen and Reichardt's music journal, *Studien für Tonkünstler und Musikfreunde* (Berlin, 1793, p. 79), tells the story: "The new machine comedy, 'The Magic Flute,' with music by our Kapellmeister Mozard [*sic*], which was given at great expense and with such sumptuousness, did not meet with the expected success, for the contents and dialogue of the piece are utterly worthless." Schikaneder was obstinate in his faith; the opera soon became the fashion. The two hundredth representation was celebrated at Vienna in October 1795. "The Magic Flute" made its way over the continent. The libretto was translated into Dutch, Swedish, Danish, Polish, Italian. Paris knew the opera in 1801 (August 23) as "Les Mystères d'Isis." The first performance in London was on May 25, 1819, in Italian.

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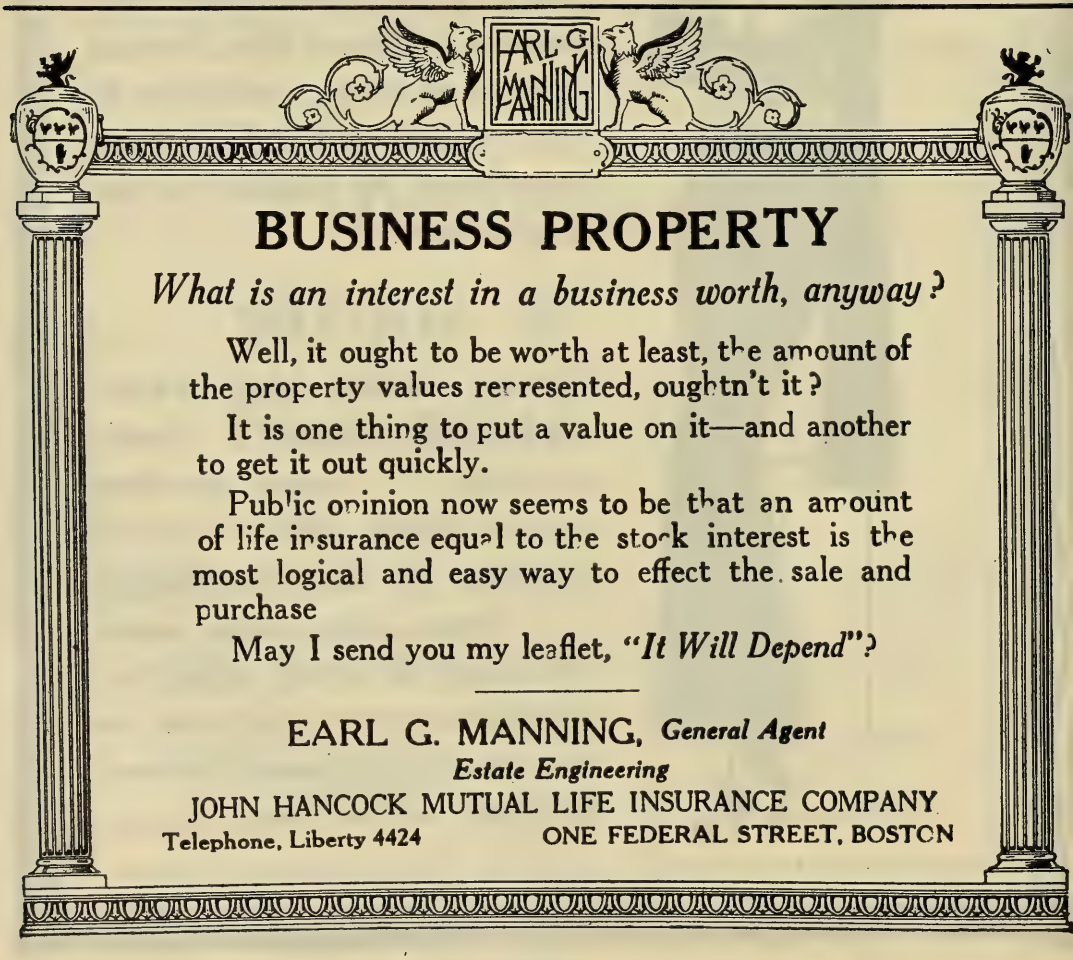
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"The Magic Flute" was performed at La Scala, Milan, on April 15, 1816. There were thirty-eight performances that season. The singers were Mmes. Carrea and Bellac-Giorgi; Messrs. Monelli, F. Galli, Bottari. The opera failed at Florence in 1818.

In 1897 Gustav Mahler brought out at the Vienna Opera House "The Magic Flute" in the original version, without the customary cuts or changes. He even had the flying machine for the three genii reconstructed.

Mozart died shortly after the production of "The Magic Flute," in deep distress. This opera, with the music of his Requiem, was in his mind until the final delirium. While the opera was performing he would take his watch from under his pillow and follow the performance in imagination: "We are now at the end of the act," or "Now comes the grand aria for the Queen of Night." The day before he died, he sang with his weak voice the opening measures of "Der Vogelfänger bin ich ja," and endeavored to beat the time with his hands. The frivolous and audacious Schikaneder, "sensualist, parasite, spendthrift," filled his purse by this opera: in 1798 he built the Theatre an der Wien. On the roof he put his own statue, clothed in the feather costume of Papageno. His luck was not constant; in 1812 he died in poverty.



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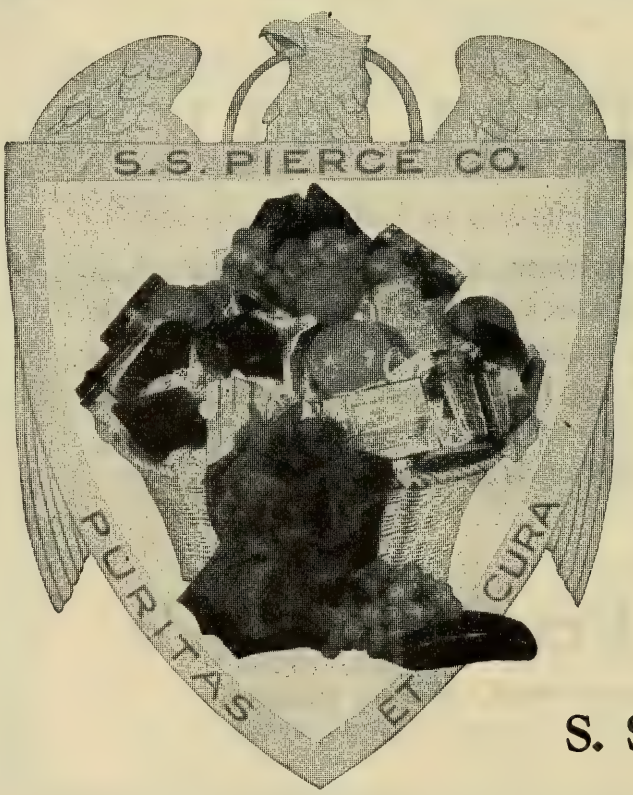
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The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, and strings.

It begins Adagio, with three fortissimo E-flat major chords for full orchestra, "which have some hidden Masonic significance." The chief movement is a brilliant and elaborate fugue, which is treated with orchestral freedom. About the middle of its development it is interrupted by the "Masonic" E-flat major chords which were heard at the beginning. "These chords are the only thing in the overture that reappears in the opera; yet the work is by no means open to the charge of musical irrelevancy, for the theme of the fugue is eminently suggestive of the lively character of Papageno, the bird catcher. The overture to 'The Magic Flute' was probably the one Rossini had in mind when he once said: 'I've been trying for months to write some fugued overtures *à la Mozart;* but I've had to tear them all up, the great model is too overpowering! Mine were all detestable.'"

There has always been since 1791 discussion concerning the treatment of Masonic thoughts and rites in "The Magic Flute," both in the text and the music. Jahn had a firm belief that "the dignity and grandeur with which the music reveals the symbolism of these mysteries certainly have their root in his [Mozart's] intense devotion to the Masonic idea. A clear indication of this devotion was given in



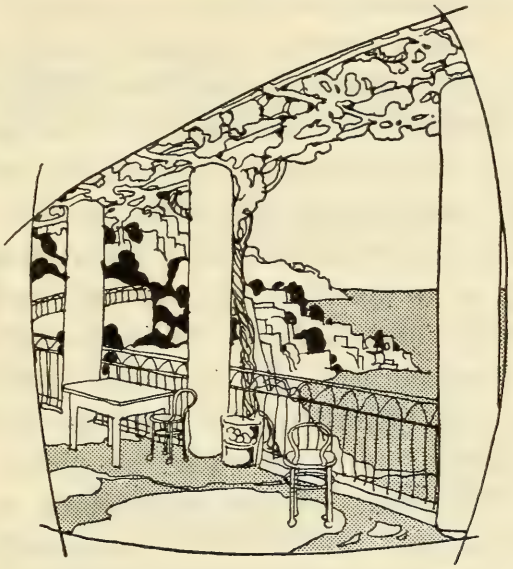
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this overture to the initiated, but in a way that shows how well he distinguished between Masonic symbolism and artistic impulse."

Mozart's devotion to Masonry is well known. He may have been inspired by Masonic thoughts when he wrote the overture. He may have anticipated Herder and Ulibischeff and endeavored to express the idea of a struggle between light and darkness. It is highly probable, however, that he was chiefly concerned with making music. As Henri Lavoix the Younger says in his "Histoire de l'Instrumentation": "Here the master, wishing, so to speak, to glance back and to give a final model of the old Italian and German overtures with a counterpointed theme, which had served, and still served, as preface to many operas, pleased himself by exhibiting the melodic theme that he had chosen in all its forms, adorned with the riches of harmony and instrumentation. The result of this marvellous work of the carver is one of the most perfect instrumental compositions ever produced by human genius. Yet no one can establish the slightest resemblance between the overture and the grotesque magic piece on which Mozart lavished the most precious treasures of his prodigious imagination."

* * *

The late Henry Edward Krehbiel pointed out that the device of

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the so-called "Masonic" chords, heard at the beginning of the overture and in the middle of it, was not of Mozart's invention. "I have found it used in an almost identical manner in the overture to 'Günther von Schwarzburg,'* by Ignaz Holzbauer, a German opera produced in Mannheim fifteen years before, 'Die Zauberflöte' saw the light of the stage lamps. Mozart knew Holzbauer—who was a really great musician—and admired his music."†

A word about the theme of the fugue, not unlike the one in Clementi's sonata in B-flat major,—Clementi, who meeting Mozart when they were to play before the Emperor Joseph, mistook his rival for an imperial valet-de-chambre, because he was dressed so elegantly. When Clementi republished his sonata, he thought it best to insist on his priority with regard to the theme: "This sonata with the toccata that follows was played before His Imperial Majesty Joseph II in 1781. Mozart was present." Krehbiel also pointed out

*This opera was produced at Mannheim in 1776.

†Mozart wrote to his father from Mannheim in 1777: "Holzbauer's music is very beautiful; the poetry is not worthy of it. What amazes me most is that so old a man as Holzbauer should have so much spirit—it is incredible, the amount of fire in his music." Ignaz Jakob Holzbauer (Vienna, 1711; Vienna, 1783), studied law, but turning to music was in turn music director at the Vienna Court Theatre, where his wife Rosalie sang; as Court music director at Stuttgart, later at Mannheim. He made many journeys to Italy. The last years of his life he was totally deaf. He wrote Italian operas, "Guenther" (German text by Selein), sixty-five symphonies, chamber music, oratorios, masses, motets, etc. His autobiography was published in *Cramer's Magazine* (1783) and *Bossler's Zeitung* (1790).

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that in the eighteenth century these likenesses were "frank borrowings in which there was no moral obliquity; for originality then lay as much in treatment as in thematic invention, if not more. There was no talk then of 'unconscious cerebration.'"

The first performance of "The Magic Flute" in Boston was at the Boston Theatre on January 11, 1860, in Italian. The cast was as follows: Astrifiammante, Mme. Colson; Pamina, Mme. Gazzaniga; Papagena, Mme. Strakosch; three attendants on the Queen, Mmes. Berger, Reichardt, Morra; Tamino, Stigelli; Papageno, Ferri; Sarastro, Junca; Monostatos, Amodio; Oratore, Müller; Muzio conducted, and Theodore Thomas was concert-master. The play-bill stated that there would be a chorus of over one hundred. "The grand orchestra has been increased by the addition of the most prominent professors of the city." It was said at the time by John S. Dwight that the chorus was shockingly out of tune, the scenery was imperfect. One young lady expressed her disappointment that there were no airs in the opera. It is not improbable that some mutilated version of the opera in English was performed in Boston, before 1860, but the performance in 1860 was the first worthy of record.

The first performance in German was at the same theatre on October 18, 1864. Queen of Night, Johanna Rotter; Pamina, Lizzie

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There was a performance in English at the Park Theatre, New York, on April 17, 1833,* but the first performance worthy the name was in Italian at the Academy of Music, November 21, 1859, by the company that visited Boston in 1860. New Yorkers in 1859 condemned the opera as old-fogyish and dull.

* * *

"The overture of 'The Magic Flute,' which will for centuries to come still ravish the ear,—that sportive, happy wonder-child—shedding light and joy, it will ever soar skyward, in spite of fog and utter darkness."—ROBERT SCHUMANN.

"Mozart, whom no one will accuse of melodic poverty, pursued for a long time the chimera of instrumental music without melody. The overture of 'Così fan tutte' was an unfortunate attempt in this re-

*This was an adaptation by Charles E. Horn, Sarastro, Horn; Tamino, Jones; Papageno, Placide; Priest, Hayden; Monastatos, Fisher; Fairy of the Bells, Miss James; Astrifiammante, Mrs. Wallack; Pamina, Mrs. Austin; Papagena, Mrs. Sharpe; Fairy of the Magic Flute, Mrs. Durie; Fairy of the Picture, Mme. Otto. "Knowing Mozart's score as I do, I cannot see how any of the performers except Jones, Mme. Otto, Mrs. Austin and possibly Horn, could have done remotest justice to the music. What could Mrs. Wallack have done with the Queen of the Night, a part for whose very florid music Mrs. Austin's voice and style would seem to be especially suited? But doubtless the music was much simplified. The opera was repeated several times before the month ended." Professor George C. D. Odell in his "Annals of the New York Stage" Vol. III, page 621.

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spect; for the absence of melody is cruelly felt. The overture of 'Don Giovanni' is a compromise. In the overture to 'The Magic Flute,' the problem was solved—not a bit of straight cantabile, a prodigious complexity, and as a result, clearness, fascination, irresistible effect. It is a *tour de force* which Mozart alone could have accomplished."—CAMILLE SAINT-SAËNS.

SYMPHONY IN B-FLAT MAJOR, NO. 4, OP. 60, LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us; but the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different character. The symphony was probably planned and composed in

*The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.

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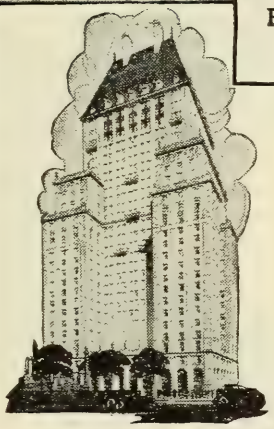
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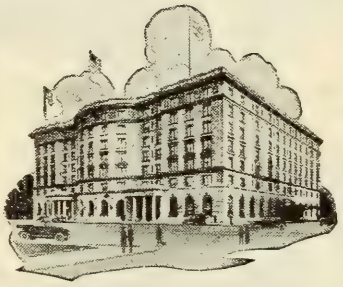
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the summer of 1806. In September, 1806, Beethoven, writing to Breitkopf and Härtel spoke of a "new" symphony he wished to publish.

After the performance of the "Eroica," Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th, Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik, and he visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.* Some, therefore, account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Therese. . . . The B-flat symphony has been

*See "Beethoven's unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890); Prod'homme's "Symphonies de Beethoven" (Paris, 1906), and particularly O. G. Sonneck's remarkable study "The Riddle of the Immortal Beloved: a Supplement to Thayer's Life of Beethoven" (large octavo, 67 pp. New York, 1927).

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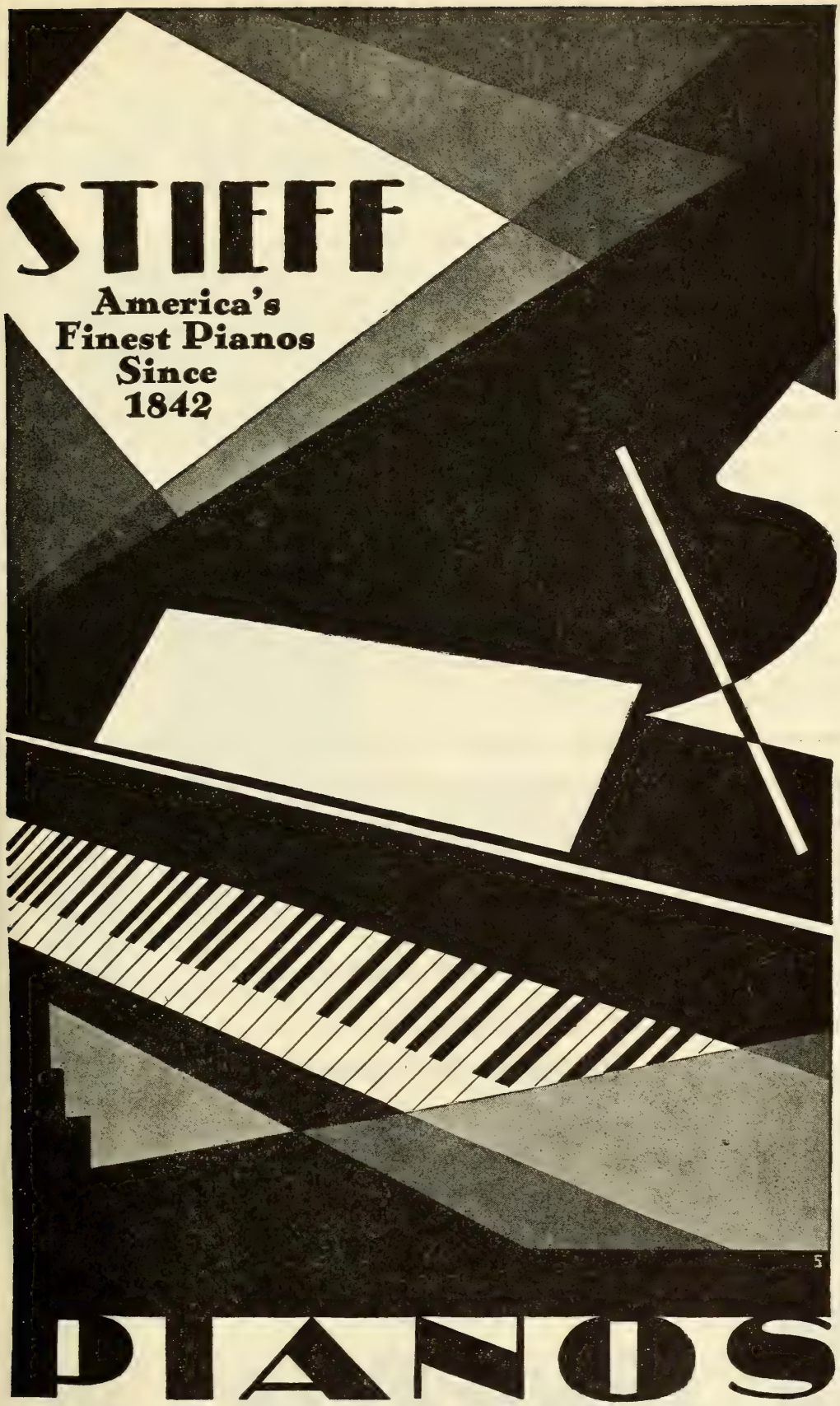
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mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth —his betrothal." We do not see the force of this reasoning.*

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: "Sinfonia 4ta 1806. L. v. Bthvn."

This we do know: that, while Beethoven was visiting Prince Lichnowsky at the latter's Castle Grätz, the two called on Franz Count Oppersdorf, who had a castle near Grossglogau. This count, born in 1778, rich and high-born, was fond of music; he had at this castle a well-drilled orchestra, which then played Beethoven's Symphony in D major in the presence of the composer. In June, 1807, he commissioned Beethoven to compose a symphony, paid him two hundred florins in advance and one hundred and fifty florins more in 1808. Beethoven accepted the offer, and purposed to give the Symphony in C minor to the count; but he changed his mind, and in November, 1808, the count received, not the symphony, but a letter of apology, in which Beethoven said that he had been obliged to sell the

*"In the last months of 1806, after the visit to the Brunswicks, the placid and serene Fourth Symphony—the most perfect in form of them all—and the noble Violn Concerto; in 1807, the Mass in C, and the C minor Symphony . . . are such the works of a melancholy, gloomy temperament, or of a forlorn, sentimental lover, sighing like a furnace and making 'a woeful ballad to his mistress' eyebrow?' "—THAYER-KREHBIEL, "Life of Beethoven."

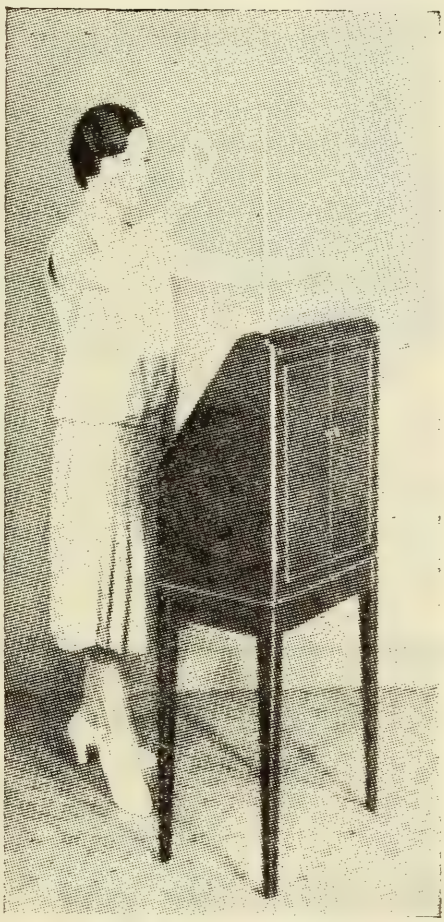
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symphony which he had composed for him, and also another,—these were probably the Fifth and the Sixth,—but that the count would receive soon the one intended for him. The Fifth and Sixth were dedicated respectively to Prince Lobkowitz and Count Rasumowsky. Oppersdorf at last received the Fourth Symphony, dedicated to him, a symphony that was begun before he gave the commission; he received it after it had been performed. He was naturally offended, especially as the Fourth Symphony at first met with little favor. He did not give Beethoven another commission, nor did he meet him again, although Beethoven visited again at the Castle Grätz in 1811. The count died January 21, 1818.

The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the composer. The *Journal des Luxus und der Moden* published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."



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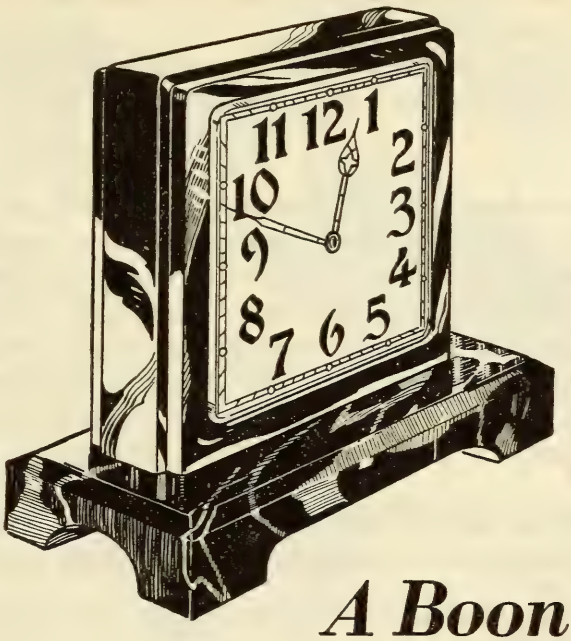
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Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The first performance in Boston was probably the one at a concert of the Musical Fund Society on December 8, 1849.

* * *

The separate orchestral parts of the Fourth Symphony were published in March, 1809,* by the Bureau of Arts and of Industry at Vienna and Budapest. The complete score in octavo, one hundred and ninety-five pages, was published in 1821 with this title: "4e Grande Simphonie en *si bémol majeur* (B dur) composée et dedidée à Mons le Comte d'Oppersdorf† par Louis van Beethoven, Op. 60. Partition. Prix 16 Fr. Bonn et Cologne chez N. Simrock, 2078."

An arrangement for pianoforte by Fr. Stein was published early in 1809.

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

*Thayer says 1808, but see the *Intelligenz-Blatt* of the *Allgemeine Musikalische Zeitung*, April, 1809, Col. 35.

†Count Franz von Oppersdorf related to many Austrian noble famlies—Lobkowitz, Lichnowsky—through blood, marriage, or friendship, was a lover of music. He maintained an orchestra in his castle, and insisted that all the officials in his employ should be able to play an orchestral instrument. His castle was near the town of Ober-Glogau, hardly a day's journey from the castle of Lichnowsky at Grätz. Prince Lichnowsky and Beethoven visited the Count in the fall of 1806. The Count's orchestra then played Beethoven's Symphony No. 2. For a long account of Beethoven's relations with the Count, see Thayer-Krehbiel's "Life of Beethoven," Volume II, pages 122–123.



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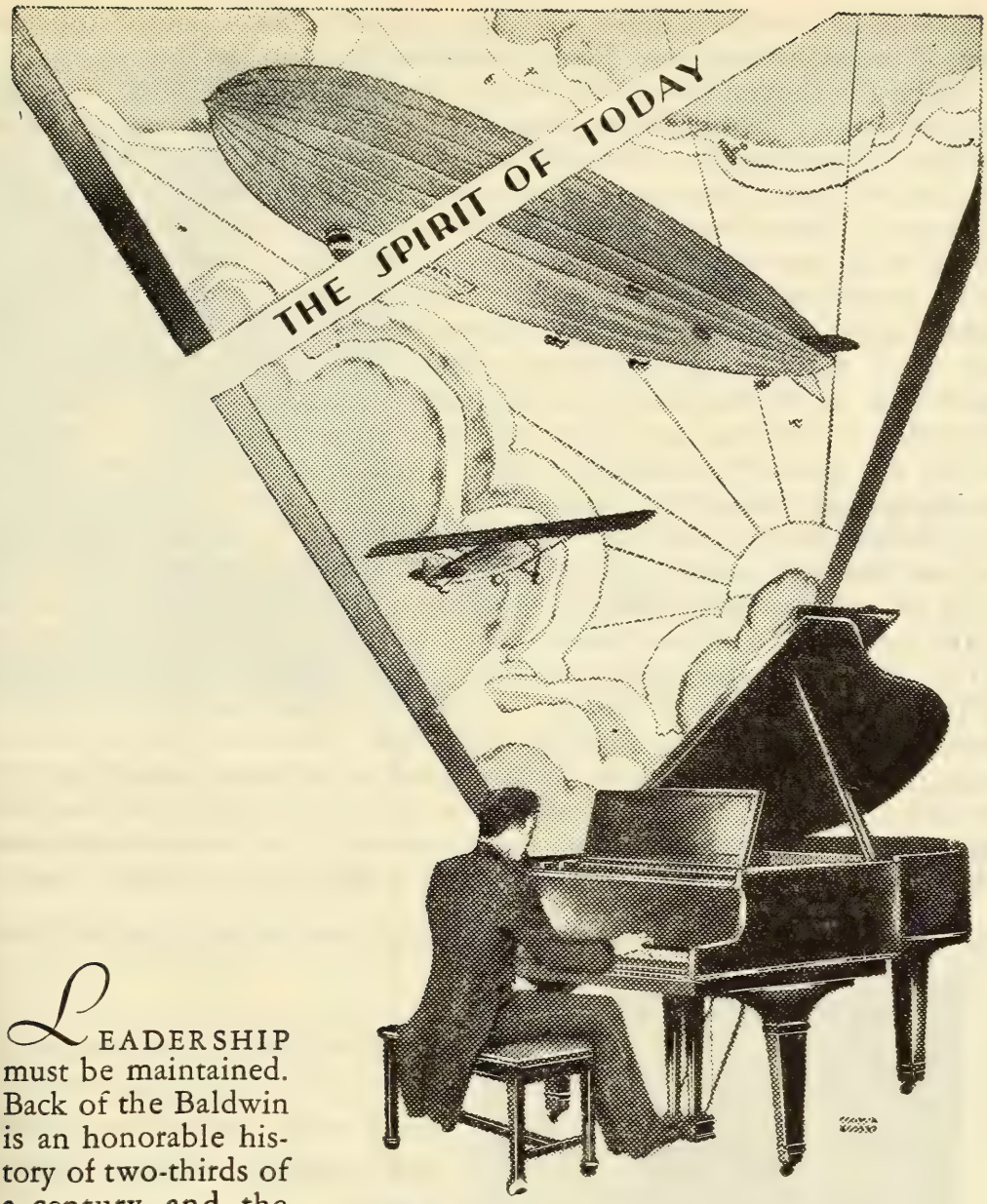
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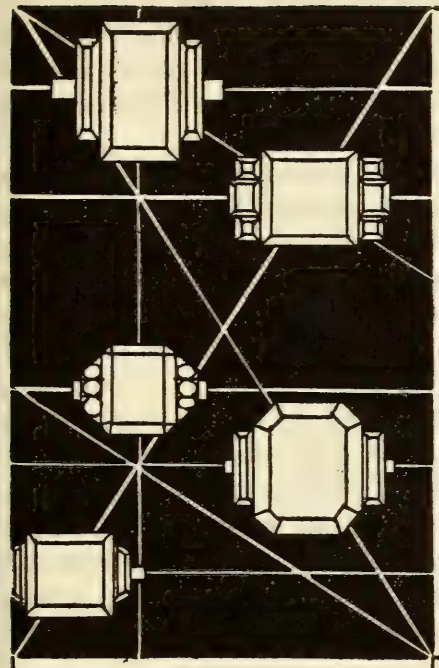
"Here Beethoven abandons wholly the ode and the elegy,"—a reference to the "Eroica" Symphony,—"to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we accept the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads other and more substantial melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, has already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected ending. . . . This astonishing crescendo is one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the one whose march we have just described starts from mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then re-



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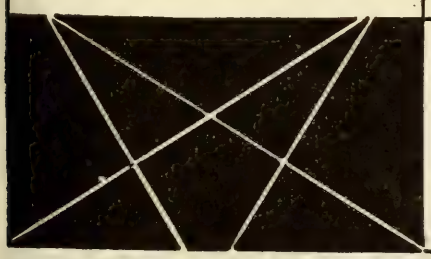
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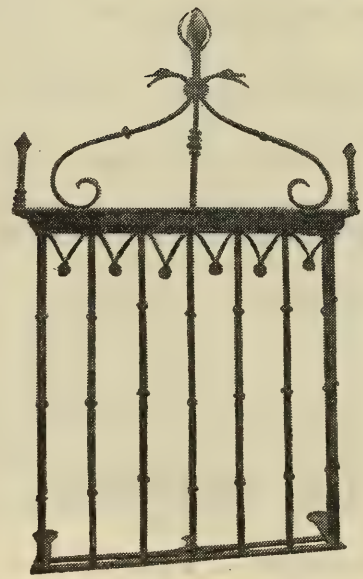
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appears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated. You might compare it to a river whose calm waters suddenly disappear and only leave the subterranean bed to plunge with a roar in a foaming waterfall.

"As for the adagio—it escapes analysis. It is so pure in form, the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely. You are seized, from the first measure, by an emotion which at the end becomes overwhelming in its intensity; and it is only in the works of one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing, indeed, more resembles the impression produced by this adagio than that which we experience when we read the touching episode of Francesca da Rimini in the 'Divina Commedia,' the recital of which Virgil cannot hear 'without weeping in sobs,' and which, at the last verse, makes Dante 'fall, as falls a dead body.' This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

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the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

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Ferdinand Ries, writing from London in June, 1817, to Beethoven, refers to the "beautiful symphony in A-sharp" as played on the 8th "with extraordinary applause."

The first performance in Paris was by the Conservatory Orchestra, February 21, 1830. In Spain, the symphony was played with the other eight at Madrid in 1878; at Rome, on March 30, 1878; at Leningrad, Damcke heard a performance on March 13, 1853.

"Schelomo" ("Solomon"), Hebrew Rhapsody for Violoncello and Orchestra . . . . . Ernest Bloch

(Born at Geneva, Switzerland, July 24, 1880; living at San Francisco, Calif.)

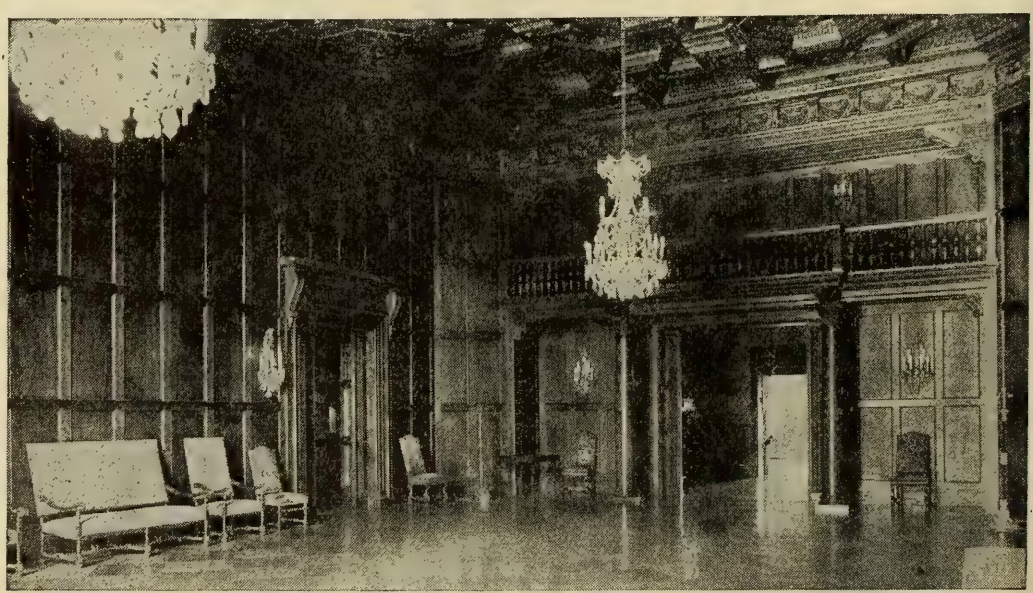
"Schelomo" was composed at Geneva, Switzerland, in the first two months of 1916. With the "Trois Poèmes Juifs" (composed in 1916 and played in Boston by the Boston Symphony Orchestra, March 23, 1917), the Three Psalms—114, 137, and 22 (1912–14—

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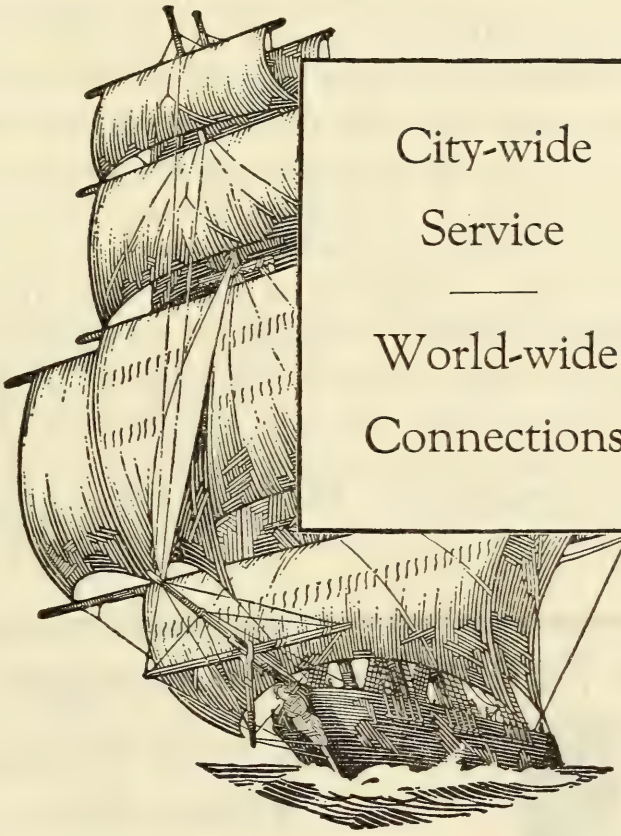
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Psalms 114 and 137 were sung in Boston by Mme. Povla Frijsh at a concert of the Boston Symphony Orchestra, November 14, 1919), and the symphony "Israel" (1913–18), it is that portion of Mr. Bloch's work that is peculiarly Hebraic in character. In a letter to the writer of these Programme Books in 1917, Mr. Block memtioned a "Symphonie Orientale" on Jewish themes, a Jewish opera, "Jézabel," on which he had begun work, and numerous sketches for other Jewish works. He also wrote at the time that the Psalms, "Schelomo," and "Israel" were more representative than the "Jewish Poems" because they came from the passion and the violence that he believed to be the characteristics of his nature. "It is not my purpose, not my desire, to attempt a 'reconstitution' of Jewish music, or to base my works on melodies more or less authentic. I am not an archæologist. I hold it of first importance to write good, genuine music, *my* music. It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible: the freshness and naïveté of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the

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Song of Songs. All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music: the venerable emotion of the race that slumbers way down in our soul."

"Schelomo" was performed in New York at a concert of the Society of the Friends of Music on May 3, 1917, Hans Kindler, violoncellist. The orchestral score was published in 1918. The piece was performed in Philadelphia by the Philadelphia Orchestra, Mr. Kindler, violoncellist, on October 27, 1922. The first performance in Boston was at a concert of the Boston Symphony Orchestra, Jean Bedetti, violoncellist, April 13, 1923.

The *Musical Quarterly* of January 1921, published a translation by Theodore Barker of Guido M. Gatti's estimate of "Schelomo" contributed to *La Critica Musicale* of April—May, 1920:—

"The Hebrew rhapsody for solo violoncello with orchestra bears the name of the great king *Schelomo* (Solomon). In this, without taking thought for development and formal consistency, without the fetters of a text requiring interpretation, he has given free course to his fancy; the multiplex figure of the founder of the Great Temple lent itself, after setting it upon a lofty throne, and chiseling its lineaments, to the creation of a phantasmagorical entourage of persons and scenes in rapid and kaleidoscopic succession. The violoncello, with its ample breadth of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory, surrounded by his thousand wives and concubines, with his multiude of slaves and warriors behind him. His voice resounds in the devotional silence, and the sentences of his wisdom sink into the heart as the seed into a fertile soil:

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'Vanity of vanities, saith the Preacher, all is vanity. What profit hath a man of all his labor which he taketh under the sun? One generation passeth away, and another generation cometh: but the earth abideth forever. . . . He that increaseth knowledge increaseth sorrow.' . . . At times the sonorous voice of the violoncello is heard predominant amid a breathless and fateful obscurity throbbing with persistent rhythms; again, it blends in a phantasmagorical paroxysm of polychromatic tones shot through with silvery clangors and frenzies of exultation. And anon one finds oneself in the heart of a dream-world, in an Orient of fancy, where men and women of every race and tongue are holding argument or hurling maledictions; and now and again we hear the mournful accents of the prophetic seer, under the influence of which all bow down and listen reverently. The entire discourse of the soloist, vocal rather than instrumental, seems like musical expression intimately conjoined with the Talmudic prose. The pauses, the repetitions of entire passages, the leaps of a double octave, the chromatic progressions, all find their analogues in the Book of Ecclesiastes—in the versicles, in the fairly epigraphic reiteration of the admonitions ('and all is vanity and vexation of spirit'), in the unexpected shifts from one thought to another, in certain *crescendi* of emotion that end in explosions of anger or grief uncontrolled."

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ing of the violoncello filling the music with the darkness of shut doors and shadowed windows and resolving dust."

* * *

It is perhaps unnecessary to say that Solomon was not the author of that strange book "Ecclesiastes," or "Koheleth." The book is post-exilic in date. It was written either in the last century of Persian rule, when the empire of Cyrus gradually broke up (in the fourth century), or in the period of the later Ptolemies and Seleucids, "in a corrupt Hellenistic period" (in the third century). The background is not at all that of Solomon's time, but post-Solomonic. It is reasonable to suppose that the author was a scribe, a leading Jew, in the territory of a king subject to the Persians. "Ecclesiastes" is a monologue which, in the opinion of some commentators, conceals a real dialogue. Mr. W. L. Courtney in "The Literary Man's Bible" says of it: "Its philosophy, such as it is (and it may be derived from the Greek), is Epicurean, or rather Cyrenaic combined with a weary pessimism. Sometimes it is like Omar Khayyám, sometimes like Euripides or Leopardi. Occasionally the author puts in phrases of a quite opposite tenor, and quite inconsistent with his general position, perhaps, to put himself right with the orthodox party. But he never gives up his belief in God, he is no atheist, and his last chapter (XII) is fine. Koheleth=the preacher, is, of course, a mask for anonymity. His general position is this:

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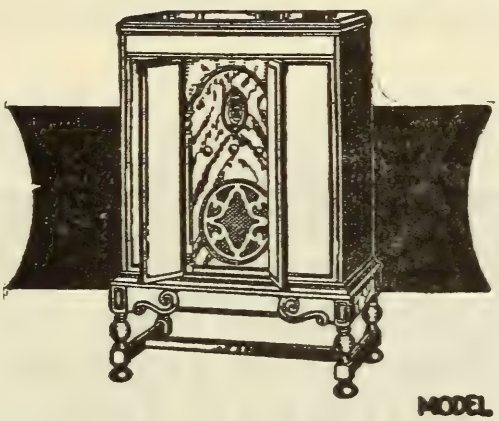
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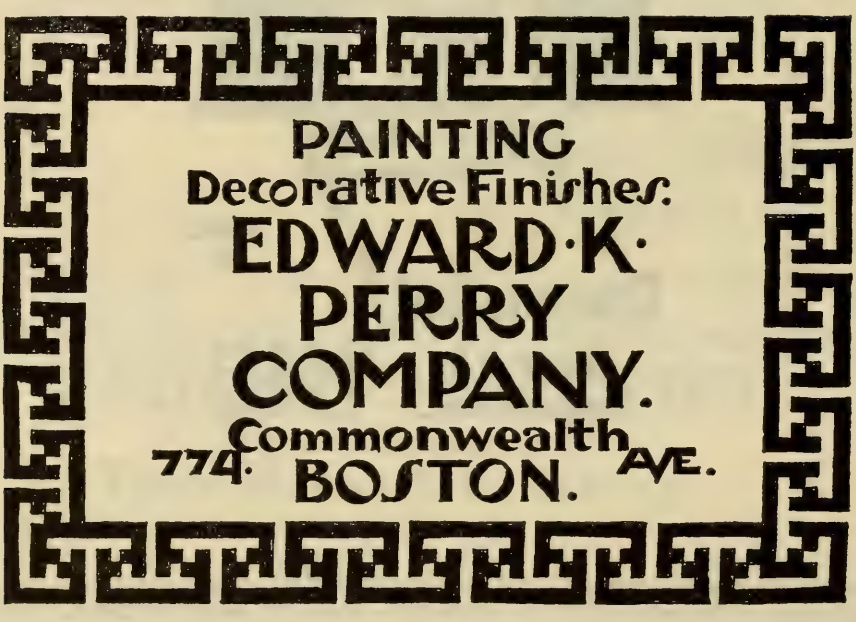
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(*i*) Nature does not progress, it merely recurs. (*ii*) Man's work is futile, because it has no continuity and no endurance. (*iii*) Only chance regulates the world: there is no purpose, no artistic justice. (*iv*) There is no future world to put this one straight. (*v*) Better enjoy what you can. Austerity is of no avail; one should be neither over-good, nor over-bad. Do not take life too seriously. But make your account with God. Walk carefully, as you come to the house of God. Say as little as you can, for whatever you say will be used against you. It is only because the book is supposed to be by Solomon—Solomon repentant and disillusioned—that it ever found a place in the Canon."

* * *

"The sun hides not Virginia's Dismal Swamp," says Herman Melville in "Moby Dick," "nor Rome's accursed Campagna, nor wide Sahara, nor all the millions of miles of deserts and of griefs beneath the moon. The sun hides not the ocean, which is the dark side of this earth, and which is two-thirds of this earth. So, therefore, that mortal man who hath more of joy than sorrow in him, that mortal man cannot be true,—not true, or undeveloped. With books the same. The truest of all men was the Man of Sorrows, and the truest of all books is Solomon's, and Ecclesiastes is the fine hammered steel of woe. 'All is vanity.' ALL. This wilful world hath not got hold of unchristian Solomon's wisdom yet. But he who dodges hospitals and jails, and walks fast crossing graveyards, and would rather talk of operas than hell; calls Cowper, Young, Pascal, Rousseau, poor devils all of sick men; and throughout a carefree lifetime swears by Rabelais as passing wise, and therefore jolly;—not that man is fitted to sit down on tombstones, and break the green damp mould with unfathomably wondrous Solomon."



ENTR'ACTE

OPERA IN MOSCOW

(By E. Ashmead-Bartlett)

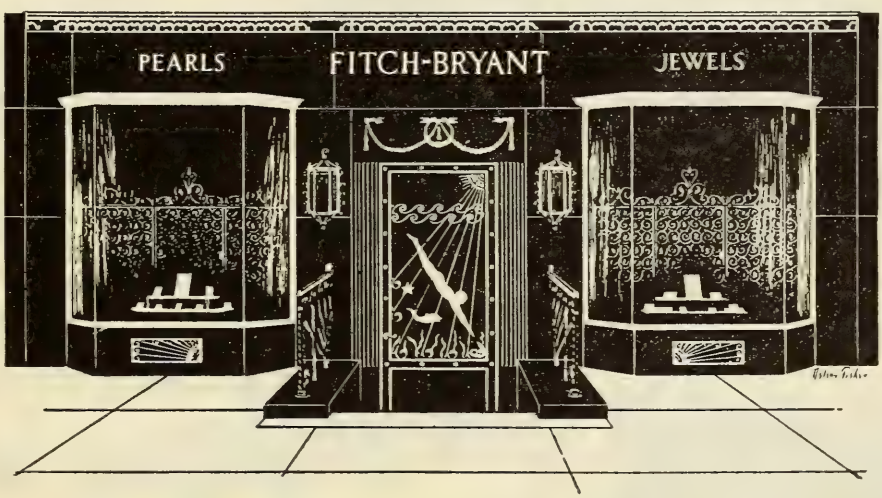
The Soviet Governent is proud of the manner in which it has kept the Opera, the theatres, and the cinemas constantly open in spite of many difficulties. They are used as a valuable adjunct in its vast system of propaganda. Hardly an opera, a play, or a cinema is ever produced unless it upholds the ethics of Communism at the expense of Capitalism. The Englishman is a favorite character, and he is invariably portrayed as a brutal taskmaster, flogging Chinese, Indians, and black men with a whip to force them to work.

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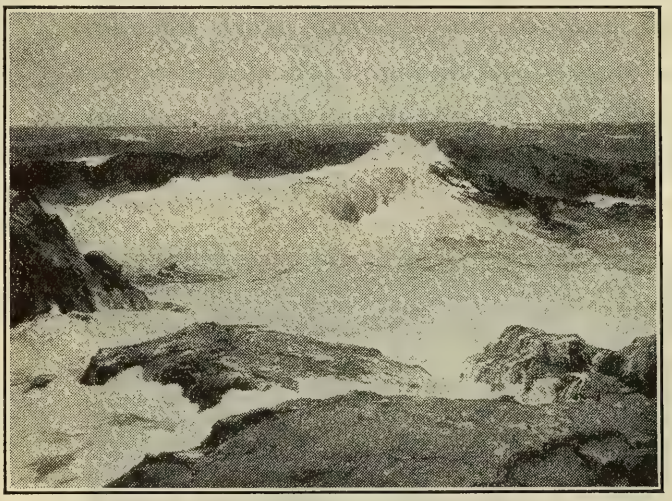
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In the opera, "The Red Poppy," a favorite piece, the officers and officials are made up to resemble a cross between actors, guardsmen, and yachtsmen. In the end the wretched victims of England's imperialism are invariably rescued by the timely arrival of the noble Bolsheviks, who restore the native populations to their erstwhile freedom.

But propaganda has lost all its effect on the mass of the Russians. Communism has paid no dividends for eleven years, and the directors can no longer expect the original prospectus to be read over and over again by the shareholders with any great enthusiasm. The people attend these performances for other reasons.

The operas, the theatres, and the music-halls are invariably packed to suffocation. They provide warmth from the cold, a pleasing contrast to the eternal greyness and melancholy of the streets and to the squalor and misery in the homes of the spectators. The poorest can gaze for a mere song on the greatest works of the dead masters of the past, and on the works of the new Communist school of authors; they can watch the gyrations of the most graceful artists of the Terpsichorean art; and they can listen to the finest voices of the singers who have not succeeded in escaping to warmer climes and higher salaries from this poverty-stricken, semi-frozen Asiatic prison.

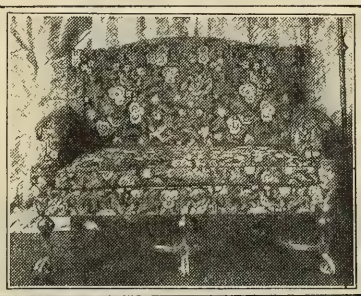
But these same poor never gaze on white bread, or on butter or



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milk, and seldom on a full dinner pail. After all, a shapely ankle is a poor substitute when your stomach is empty for a fat mutton chop or juicy beefsteak. Their intellectual and æsthetic senses are catered to by a paternal Government, while their stomachs are half-filled with foodstuffs which can be ill spared from cattle, horses, and swine.

The workers have the right to enter the opera and theatres at greatly reduced prices on presentation of their co-operative or union cards. I believe the majority get in for nothing at all. In consequence, the opera presents the appearance of having been invaded by hordes from the East-end of London. No one wears evening clothes except members of the "Corps Diplomatique." All the old glories of the Opera remain: its gaudy gold and red trappings have not been touched, and this crowd looks strangely out of place amidst these old Imperial surroundings.

Full-fledged Communists now occupy the Imperial box. If you are invited by the directors to their private box, you must take your chance of finding a seat amidst a crowd of Bolsheviks and their lady friends. The mass of the Russian people are so downtrodden and stricken with poverty, misery, and fear that they have become almost inarticulate. They huddle together in the theatres and gaze in open-mouthed astonishment on the scenes depicted on the stage, so unlike anything in their own lives.

They never applaud or display the slightest emotion. Apparently all are in fear of doing so at the wrong moment at some reference



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which might not find favor with the authorities. But if you give them a lead by clapping your hands, they will sometimes join in. The faces of the audience are lifeless, expressing neither memory of the past, regret for the present, nor hope for the future.

It is the ambition of every Russian artist with real talent to escape from Russia to Western Europe or to the United States, where he can earn real money. But the Soviet Government will not allow them to leave, finding them useful to entertain the public. Some have, however, succeeded in getting away, and but few return. The finest ballerina seen in Russia for a decade is now dancing in the Opera at Leningrad. That city will not allow her to come to Moscow. The Soviet Government has held out a tenative promise that if she works in Russia for three years she will be granted a passport to go abroad.

The artists are wretchedly paid. The best of the ballerinas can only earn 250 roubles a performance. But they seldom appear more than half a dozen times a month. Their average salary cannot average a thousand roubles a month. But this sum is far higher than any that can be earned by any other class, and in consequence they are looked upon as a favored "clique" protected by the Government. Some, it is said, have even been allowed to preserve their jewels, and their old apartments.

All the theatres are run by the Government at a great loss. Even with the low prices paid to the artists they cannot be made to pay, but the Government looks upon this deficit, which has to be made up out of State funds, with equanimity, because it is all part of its

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propaganda to keep the people "contented," or rather that section of the people which supports the Communist party. On one occasion, when the Opera was packed, I managed to discover the amount of the total receipts. They totaled to 5,500 roubles, which was considered a very big sum. But there were over 200 artists on the stage at one time. Melba or Caruso used to receive more than this for a single performance.

I would advise all who go to Russia to spend some time at the Opera and in the theatres. There you can really study the Russian people *en masse* as they appear today in their few hours of relaxation from the eternal struggle for existence. You can also see the absurd lengths to which authors are expected to go in order to provide the right mental food for the people. The heights of absurdity are reached.

GLIÈRE'S SOVIET BALLET

The *Daily Telegraph* (London) of June 24, 1928, published the following letter from an unnamed correspondent:

"The first ballet based on the artistic and cultural ideals of the Soviet has recently been produced at the State Opera House in Moscow. While production, scenic design, music and dancing all closely adhere to the old tradition—the ballet is probably the most conservative institution in Soviet Russia—the attempt has been made to frame a story on political and propaganda lines. 'The Red Poppy' pictures Russian hopes of a Communist Revolution in China; the contending interests symbolized in the persons of a beautiful Chinese dancer, the hero a noble and extremely dull young Soviet mercantile marine officer, the villain his British colleague, resplendent in white ducks and profuse gold braid, with the symbolical British pipe firmly clasped between his protuberant teeth.

"The first tableau, the only one even mildly showing a striving for novel scenic design, shows a gang of coolies unloading merchandise from a Soviet ship. A stumbling coolie is mercilessly whipped by the Chinese overseer, whilst the Briton calmly refrains

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from interference. The Soviet officer intervenes to protect the revolting coolies and orders his sailors to fraternize with them and to assist them. At a tea-house by the wharf rich and elderly English and American capitalists dally with pretty ladies. The Chinese dancer, enamoured of the upright Russian, makes advances to him. But, refusing the tender embrace desired by the Englishman, he offers her the hand of comradeship, which she wonderingly learns to shake.

"In a scene of great magnificence 'English officers' and feminine members of the ballet dance the fox-trot and Charleston (elsewhere discouraged in Russia) to jazz music. A plot is hatched to kill the Russian. The Englishman invites him to the party, at which the Chinese dancer is ordered to offer him a poisoned cup. As he is about to drink (in the presence of the villainous and delighted Briton) she dashes it from his lips. Wherefore she is promptly shot by one of her Europeanized and corrupt compatriots, aided by some ugly-looking thugs. The final scene, her death-bed, is the apotheosis of stricken China, when, under the illuminated blood-red Soviet emblem appearing in the darkened sky, the naval hero hands her the red poppy, symbol of China's revolutionary future. Small coolie children gather round her bier, strewing it with poppy petals and hoisting over it the Red Flag.

"The story is as simple and straightforward as that of 'Red Riding Hood.' The mounting is of an order of magnificence in certain scenes exceeding the resplendencies of Drury Lane. Costumes, hangings, and tapestries have been partly lent by the Museum of Oriental Art, partly copied from its treasures. The music blends the lusciousness and even some of the leitmotifs of 'Madama Butterfly' with the strong rhythms of Richard Strauss and the syncopations of a Gershwin. Its intrinsic value is not great. The dancing, particularly the work of half-a-dozen leading male performers, is superb. Certain *pas seuls* performed by male soloists in the first scene attain the perfection of traditional ballet technique, as we

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know it. Among the large crowd of performers are groups of children, some not more than seven or eight years old, training at the State Ballet School, attached to the Opera House.

"The ingenuousness of idea, sumptuousness of staging and lack of original intellectual production are typical of modern Russian art, with the exception of that invented by Meyerbold. One is far from convinced that political propaganda will lend itself successfully to the creation of theatrical works of lasting value."

The programme was changed too late to make a corresponding change in the notes

---

"The Saporoshtzy-Cossacks," a Symphonic Tone-Picture–Ballet
Reinhold Moritzowitsch Glière

(Born on January 11, 1875, at Kiev; living at Moscow)

We are indebted to Mr. Ivan Narodny for the following notes:

"The Saporoshtzy Symphonic Tone-Picture–Ballet depicts a historic episode: the revolt of the Saporoger Cossacks under the leadership of Ataman Ivan Serko in the seventeenth century against Mahomet IV., the Sultan of Turkey. These Cossacks had lived for immemorial ages in the steppes above the Black Sea as a federation of independent communities until Mahomet IV., the Sultan of Turkey, sent an ultimatum to Ataman Ivan Serko and demanded an immediate submission to Turkey. However, the Cossacks, considering themselves as free sons of their steppes, ignored the ultimatum and replied to the Sultan with an insulting letter.

"The symphonic tone-picture–ballet depicts the very moment of



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the composition and the celebration of the historic letter which the Russian painter Ilia Rêpin had previously painted. It hangs in the famous Tretiakov Gallery in Moscow. The tone-poem has four movements: I. Introduction. II. The Cossacks composing and reading the letter. III. The Cossacks laughing. IV. The Cossacks rejoicing and dancing.

Glière has employed Little Russian ballads and themes of the Cossack dances for his symphonic work, which can be considered as an orchestral-choreographic novelty by combining the symphonic images with a terpsichorean tableau."

* * *

The letter sent by Mahomet IV. in 1680 and the reply written by Ivan Sorko, the leader of the Saporoshtzy army, are here given. It has been necessary to expurgate slightly Ivan's reply.

Mahomet Writes

"I undersigned, Sultan Mahomet, the brother of the sun and moon, a descendant and representative of God, a ruler of Macedonia, Babylonia, Jerusalem, of the Big and Little Egypt, the Czar of the Czars, the ruler of the rulers, the grand knight invincible, the God-appointed guardian of the Tomb of Christ, the guardian of God Almighty, the hope and solace of all the Musselmans, the great defender of all the Christians, command you, the Cossacks of Saporoshtzy, to subject to my power voluntarily and without resistance and cease to annoy my country and subjects with your constant raids."

* * *

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* * *

Glière studied composition with Serge Ivanovitch Taneiev and Michael Michailovitsch Ippolitov-Ivanov,* and violin-playing with Johann Hrimaly† at the Moscow Conservatory of Music (1894–1900). At the Conservatory he was awarded the gold medal given

*Ivanov is his real name; Ippolitov, the patronymic of his mother's family. Born on November 19, 1859, at Gatschina, he was at the age of sixteen a pupil of Rimsky-Korsakov at the Leningrad Conservatory. In 1882 he was musical director at Tiflis; in 1893 he was appointed teacher of composition at the Moscow Conservatory; later he became director. As a composer he is best known in Boston by his "Caucasian Sketches" for orchestra.

†Hrimaly, born on April 13, 1844, at Posen, died at Moscow in 1915. A pupil of Mildners at the Prague Conservatory, he was a concertmaster at Amsterdam, but in 1869 he went to Moscow, where in 1875 he succeeded Laub as first violin teacher and concert-master at the Conservatory and leader of a string quartet. His technical treatises were widely used.

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to the best student in the composition class. He lived for a time in Berlin, but shortly before the Russian revolution he moved to Kiev, where he was the director of the Conservatory of the Imperial Musical Society. During the war it was moved for a time to Rostov-on-Don. Glière now teaches composition at the Moscow Conservatory.

His most important works are as follows:

STAGE: "Chrysis," ballet pantomine in three acts, Op. 65; "Sakach-Ssenem," opera in four acts; "Kleopatra" (after Pushkin), ballet-mimo-drama; "Komoedianten," ballet in three acts and a prologue; "Pavot rouge," ballet in three acts and a prologue; music to Aristophanes' "Lysistrata" music to Sophocles' "Œdipus"; music to Beaumarchais's "Le Mariage de Figaro"; music to the Chinese drama, "Tschan-Hai-Tang."

ORCHESTRA: Symphony No. 1, E-flat major, Op. 8; Symphony No. 2, C minor, Opus 25; Symphony No. 3, "Ilia Mourometz," Opus 42; symphonic poem, "Les Sirènes," Opus 33; symphonic poem, "Die Saporoger-Kosaken," Opus 64; symphonic poem, "Trisna," Opus 66.

CHAMBER MUSIC: Three string quartets, Op. 2, Op. 20, Op. 67; Octet for strings, D major, Op. 5; Three sextets for strings, Op. 1, Op. 7, Op. 11; Octet for strings, D major, Op. 5; Ballade for violoncello, Op. 4; Piano pieces, Op. 56; Songs, Op. 57, Op. 58.

His music for "Lysistrata" was heard in Boston when the comedy was performed by the Moscow Art Theatre Musical Studio; a string quartet has been favorably known here.

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FRIDAY AFTERNOON, JANUARY 3, at 2.30 o'clock

SATURDAY EVENING, JANUARY 4, at 8.15 o'clock

Walton . . . . . Overture, "Portsmouth Point"

Bax . . . . . Symphony No. 2 in E minor and C

I. Allegro moderato.
II. Andante.
III. Allegro feroce.

Loeffler . . . Cantum Fratris Solis (After St. Francis of Assisi) for Voice and Orchestra

Ravel . . . . . "Bolero"

SOLOIST

POVLA FRIJSH

There will be an intermission after the symphony

A lecture on this programme will be given by A. H. Meyer and R. G. Appel, on Thursday, January 2, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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I.

Sonata in F-minor ..... Tremais (1736)
(Adagio-Allegro, ma non presto—Aria (grazioso-un poco Allegro-Tempo I.)
Largo on the G String ..... Clérambault
Tambourin ..... Rameau-Achron

II.

Concerto ..... Tchaikovsky
Allegro moderato
Canzonetta—Finale (Allegro vivacissimo)

III.

a. Larghetto Lamentoso ..... Godowsky
b. Sumaré ..... Milhaud
c. An einsamer Quelle ..... Strauss
d. Horra Stacatto (Rumanian) ..... Heifetz
e. Presto ..... Honegger

IV.

Scènes de la Cśarda ..... Hubay

Sunday JAN. 12 at 3.30

JESÚS MARÍA SANROMÁ

PIANO

Sunday JAN. 19 at 3.30

ROLAND HAYES

I.

BONONCINI ..... "Cara, si, tu mi consumi"
HANDEL ..... "Rend'il sereno al ciglio" (from the Opera Sosarme)
HANDEL ..... "Pack clouds away"*
ARNE ..... "Love me or love me not"*
HOWARD ..... "Love in thy Youth"*
*From "An old English Song Cycle" Arranged by Henry Coleman

II.

BRAHMS ..... "Ruhe, süssliebchen"
"Nicht mehr zu dir zu gehen"
"Sontag"
"Nachtigal"
"Meine Lieb ist grün"
"Die Schnur die Perl 'an Perle"

III.

NEGRO SPIRITUALS ..... "Trampin' "
(Arr. by Edward Boatner)
"Who is dat a writin' "
"Choose your seat and sit down"
(Arr. by Edward Boatner)
"Oh, shepherd, feed my sheep"
"Lit'l David play on a yo' harp"

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FORTY-NINTH SEASON, 1929–1930

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Violins.

Burgin, R. *Concert-master*
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Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

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Walton . . . . . Overture, "Portsmouth Point"

Bax . . . . . Symphony No. 2 in E minor and C

I. Allegro moderato.
II. Andante.
III. Allegro feroce.

Loeffler . . Cantitum Fratris Solis (After St. Francis of Assisi) for Voice and Orchestra

(First time in Boston)

Ravel . . . . . "Bolero"

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Overture, "Portsmouth Point" . . . William Turner Walton

(Born at Oldham, Lancashire, England, on March 29, 1902; now living in London)

This overture was performed for the first time at the third concert of the International Society for New Music on June 22, 1926, in the larger room of the Tonhall, Zurich, Switzerland. Volkmar Andrae of Zurich conducted the overture. The first performance in the United States was by the Boston Symphony Orchestra in Boston, Dr. Koussevitzky, conductor, on November 19, 1926.

The programme of that concert also comprised Hindemith's Concerto for orchestra, Op. 38 (Fritz Busch, conductor); Casella's Partita for piano and orchestra (Walter Gieseking, pianist; Casella, conductor); Levy's Fifth Symphony for violin (Willem de Boer), trumpet (Ernst Södling), and orchestra (Andrae, conductor); Webern's Five Pieces for orchestra, Op. 10 (Webern, conductor); Ferroud's "Foules" for orchestra (Walther Straram, conductor); Tansman's "Dance de la Sorcière" (Gregor Fitelberg, conductor).

Mr. Walton has sent to us the following note, signed "C. L.": "The title 'Portsmouth Point' is taken from a print by the great English caricaturist Thomas Rowlandson (1756–1827), representing a quayside in the utmost confusion. The music, which is remarkable for its exuberant melodic outline and exhilarating rhythmic syncopation, is

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so lucid as to render analysis superfluous. The overture enjoys the distinction of being the only work chosen to represent England at the International Festival at Zurich in 1926."

Rowlandson's print was published by T. Tegg in 1814. The following quotation from "The Portsmouth Road: The Sailors' Highway," by Charles G. Harper, describes the print:

"Here, where the stone stairs lead down into the water, is Portsmouth Point. Mark it well, for from this spot have embarked countless fine fellows to serve King and country afloat. What would we not give for a moment's glimpse of 'Point' (as Portsmouth folk call it, with a brevity born of everyday use) just a hundred years ago!" (This book was first published in 1895. We quote from the second and revised edition, published in 1923 by Edwin Valentine Mitchell of Hartford, Conn.) "Fortunately, the genius of Rowlandson has preserved for us something of the appearance of Portsmouth Point at that time, when war raged over nearly all the civilized world, when wooden ships rode the waves buoyantly, when battles were the rule and peace the exception.

"The Point was in those days simply a collection of taverns* giving upon the harbor and the stairs, whence departed a continuous stream of officers and men of the navy. It was a place throbbing with life

*Rowlandson's print also shows second-hand clothing shops; a pawn shop with the sign "Moses Levy: Money lent," and cheap lodging houses.—P. H.

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and excitement—the sailors going out and returning home; the leave-takings, the greetings, the boozing and the fighting are all shown in Rowlandson's drawing as on a stage, while the tall ships form an appropriate background, like the back-cloth of a theatrical scene. It is a scene full of humor. Sailors are leaning on their arms out of window; a gold-laced officer bids good-bye to his girl, while his trunks are being carried down the stairs; a drunken sailor and his equally drunken woman are belaboring one another with all the good will in the world, and a wooden-legged sailor man is scraping away for very life on a fiddle and dancing grotesquely to get a living."

Rowlandson also shows small craft pulling off to the ships; luggage, spirit-casks, packages wheeled or shouldered. A lady is in a sedan chair. A drunken girl is borne off on the shoulders of a sailor.

* * *

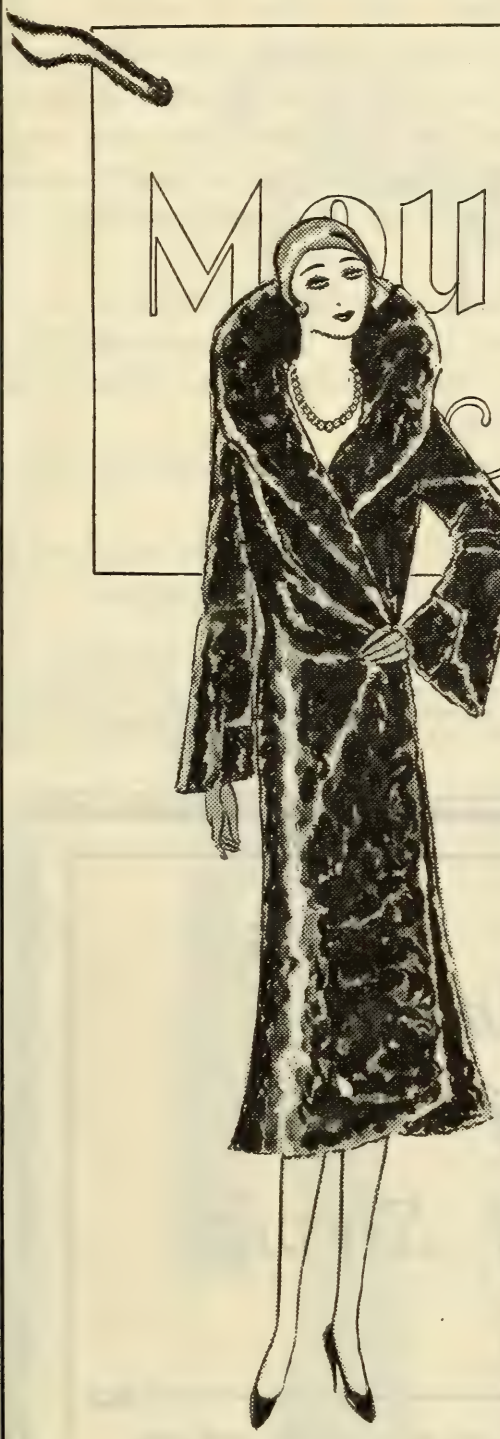
The Programme Book of this Zurich Festival contained an article signed "W. T. W.": "Mr. Walton ended his studies at Christ's College, Oxford, and received his first musical instruction from Sir Hugh Percy Allen."* (He won a probationership at the age of ten in Christ Church

*Allen, born at Reading, December 23, 1869, was first assistant organist at Chichester Cathedral; later assistant music master at Wellington College; organ scholar at Christ's College, Oxford; organist, St. Asaph Cathedral, 1897–8; Ely Cathedral, 1898–1901; New College, Oxford, 1901–18; conductor, Bach Choir, London, 1901–20. He followed Sir Hubert Parry as director of the Royal College of Music, London, in 1918; in that year he was appointed to the Heather Chair of Music, in the University of Oxford.



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Cathedral, Oxford; at sixteen became an undergraduate of Christ Church; passed first two examinations for Mus. Bac. at the ages of sixteen and seventeen; he also studied under Edward Joseph Dent.) "After his fifteenth year, he was his own teacher. His chief works besides the 'Portsmouth Point' overture are a string quartet (Salzburg, 1923), a pianoforte quartet (Carnegie Prize). He has also composed a Toccata for violin and pianoforte, songs, and 'Façade,' a divertissement on poems by Edith Sitwell, recited through a megaphone behind a curtain."

We may add to this list: "Dr. Syntax: a pedagogic overture for full orchestra" (1921); Pianoforte quartet (1918); "The Passionate Shepherd," for tenor and small orchestra (1920); songs, "The Winds" and "Tritons," composed in 1920–2; "Siesta."*

The String quartet was played by the McCullogh Quartet at Salzburg on August 4, 1923.

"Façade" was produced at the Chenil Galleries, London, on April 27, 1926. The audience was warned that it might regard "Façade" as an

*"Mr. W. T. Walton's 'Siesta' is an orchestral lyric, perfectly scored and bearing the stamp of an authentic musical individuality. Its reception was something more than favourable, in itself a tribute to a composer whose own outlook is completely modern, whatever the influences that have moulded his style." London Daily Telegraph November 21, 1929. The performance was at a concert of the New English Music Society.

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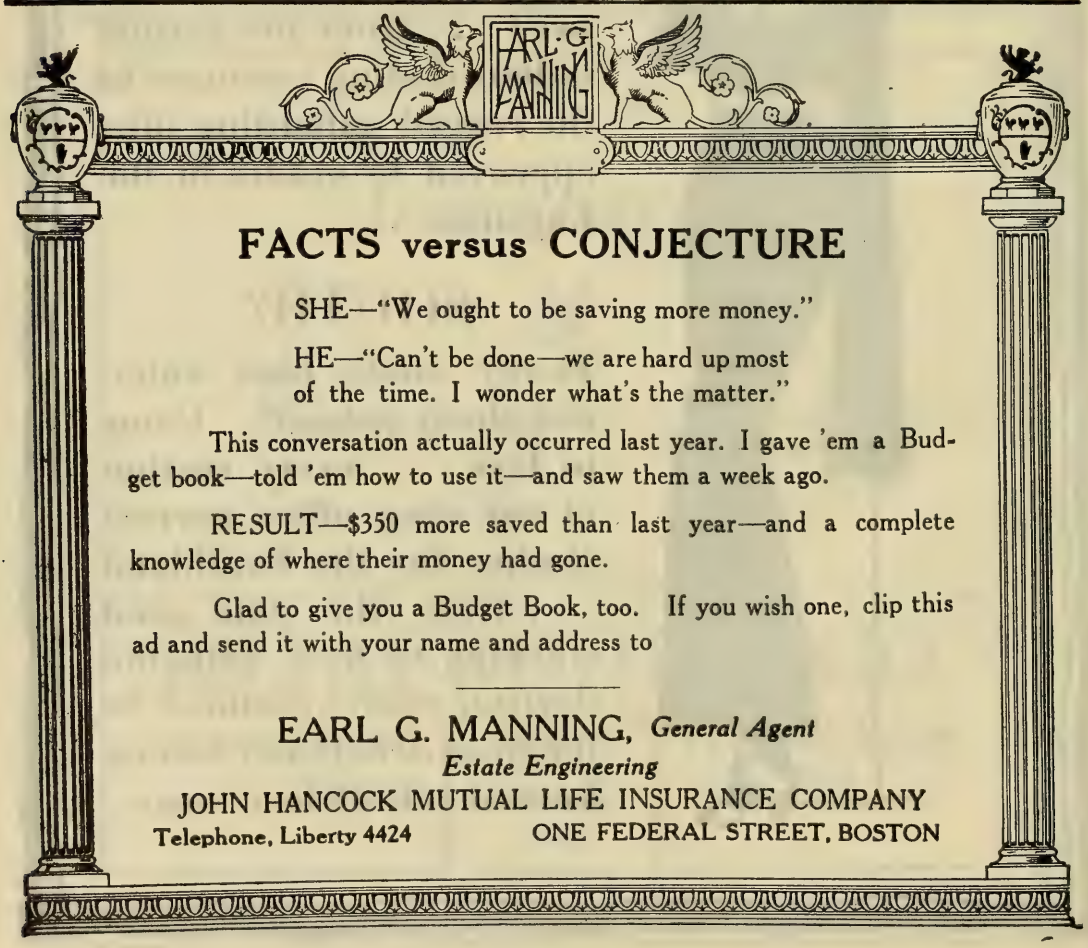
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entertainment and that it need not repress any impulse to laugh if it felt one. The megaphone was placed in "the mouth of a big face painted half in white, half in pink, on the curtain. The orchestra, behind this curtain, consisted of piccolo, flute, clarinet, bass clarinet, saxophone, trumpet, violoncello, and percussion."

Ernest Newman wrote of "Façade": "How much I enjoyed the fun may be estimated from the fact that I—a critic—actually not only stayed to the end but added my voice and my umbrella to the clamor for encores of the best 'items' long after the official proceedings were finished.

"Mr. Sitwell, in his prefatory remarks, half hinted, apologetically, that the speaker of the words might not be able to get them all 'over,' but that if we happened to miss any of them there was always the music to fall back upon. His scruples were unnecessary. It is true that against the jolly stridencies of Mr. Walton's scoring what we got from the megaphone was often sound rather than sense, but for my part I felt that one or two of the poems were rather improved than otherwise by our not being able to catch the words. We got the essential things all right, such as—

Or the sound of the onycha
When the phoca has the pica
In the palace of the Queen Chinee!



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(from the 'Trio for Two Cats and a Trombone'). But really, the words mattered very little, in the majority of cases, as against the music.

"The experience was another illustration of how necessary it is to find the right instrument for a tune, in poetry as in music. If I have missed, in my study, the inner meaning of some of Miss Sitwell's ingeniously wrought verses, it was because in my innocence I read them as I would read ordinary poetry. Mr. Osbert Sitwell (if it were he at the back of the megaphone), showed me that they really demand a method of reading of their own. Get Kreisler to play one of Paul Whiteman's shirt-sleeves tunes on his violin, and the tune will sound nothing. Hear the free-and-easy thing on the trombone or the baritone saxophone, and you are bound to admit that it has its qualities and its virtues; with tunes, as with people, the clothes are almost as important as what is inside them. Now when I read this of Miss Sitwell's:—

Long steel brass—
The white soldiers pass—
The light is braying like an ass.

See
The tall Spanish jade
With hair black as nightshade
Worn as a cockade!
Flee

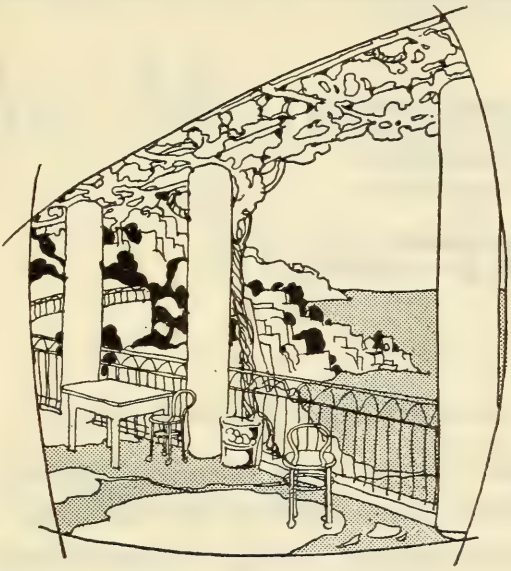
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Her eyes' gasconade
And her gown's parade
(As stiff as a brigade).
Tee-hee!

or this—

Beside the castanetted sea
Where stocks Il Capitaneo
Swaggart braggadocio
Sword and moustachio—
He
Is green as a cassada
And his hair is an Armada!

or this—

When,
Sir

Beelzebub called for his syllabub in the hotel at Hell,

the device of the broken line misses fire with me, because I am not used to that sort of thing in the poetry I was brought up on. But when the megaphone bellows the words at me with a sledge-hammer insistence on the 'See,' 'Flee,' 'When,' and 'Sir,' I get the poet's idea, and, I must confess, enjoy it.

"These, in fact, are saxophone tunes, not violin melodies, and must be played on the right instrument, with the right technique, and in the right spirit. The reciter brought out also all sorts of queer delightful rhythms and cross-rhythms and unexpected stabbing accents that gave me, as a musician whose trade is in these things and who therefore

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knows what's what where they are concerned, a vast delight. It is all very well for old-fashioned purists to say that poetry should not be read through a megaphone. The answer is that the Sitwells know what they are driving at better than we do, and that, beyond a doubt, Tuesday's reading of some of these poems gave us a delight in them that we had not previously felt. To hear Osbert and the megaphone pounding out—

THE
Trumpet and the drum,
And the martial cornet come
To make the people dumb—
But WE
Won't wait for sly-foot night

with a rhythm and an accent like those of a military march, was to see the poem—for the first time with many of us—from the poet's point of view.

"But the entertainment owed a great deal also to Mr. Walton's music. All I knew of this young man's before Tuesday was a horrible quartet of his that was given at the Royal College three or four years ago. On the strength of this, I take leave to dislike intensely Mr. Walton's serious music—if, indeed, that quartet *was* serious and *was* music, both of which I doubt. But as a musical joker he is a jewel of the first water. Not all the 'Façade' music came off, it is true. Some of it was too imitative of the sort of thing we used to hear in the great days

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of about 1920, when M. Diaghileff was writing—or at all events signing —those wonderful letters to the papers in which a new scheme of musical values was foreshadowed, Beethoven and Brahms and Elgar being reduced to the status of mere straphangers by the Stravinskys and Saties and Prokofieffs and Milhauds of the new dawn. Here and there Mr. Walton could be seen diving into that sequestered and now stagnant pool and coming up with bits of Stravinsky sticking in his honest English hair; indeed, now and then the music was so like Stravinsky that it might have been written by Eric Fogg.

"But when the true-born Briton settled down to the true-born Briton's historic rôle of guying things that have a natural touch of absurdity about them, he was, as the modern stylist would say, priceless. Here is obviously a humorous musical talent of the first order; nothing so good in the mock-serious line of music has been heard for a long time as the 'Valse,' the 'Polka,' the 'Jodelling Song' and 'I do like to be beside the seaside'; and the deft workmanship, especially in the orchestration, made the heart of the listening musician glad.

"The curious thing was the happiness of the correspondence between all the factors of the affair, the music, the words, the megaphone, and the piquant phrasing of the lines by the reciter were as much born of each other's bone and flesh of each other's flesh as the words and the music are of each other in 'Tristan' or 'Pelléas.' At its best, 'Fa-

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çade' was the jolliest entertainment of the season. . . . And Mr. Walton ought to seek out a librettist after his own heart and give us a little musical comedy in the jazz style."

***

Walton's Sinfonia Concertante for orchestra with pianoforte (quasi obligato) was performed for the first time in Boston (if not in the United States) at a concert of the Boston Symphony Orchestra on March 2, 1928. Bernard Zighera was the pianist. This Sinfonia Concertante in three movements, composed in 1927 was performed for the first time at a concert of the Royal Philharmonic Society in London on January 5, 1928. York Bowen was the pianist; Ernest Ansermet, conducted.

SYMPHONY, E MINOR—C MAJOR, NO. 2

ARNOLD EDWARD TREVOR BAX

(Born at London, England, November 6, 1883; living in London)

This symphony, dedicated to Serge Koussevitzky, was published in 1929. The first performance anywhere was in Boston at a concert of the Boston Symphony Orchestra on December 13, 1929. The score calls for these instruments: three flutes (the third interchangeable with piccolo), two oboes, English horn, three clarinets, in A and B-flat, bass

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Mr. Bax, in a letter dated London, November 22, regretting that engagements prevent him from hearing the first performance of his symphony, wrote: "I particularly want to hear this work, as I put a great deal of time (and emotion) into the writing of it." He says nothing about the contents of the work except that the end "should be very broad indeed, with a kind of oppressive catastrophic mood. . . . I am confident that this symphony will receive a finer first performance than any previous work of mine." In a later letter he stated that the symphony was composed in 1924–1925. "There is absolutely no communicable programme associated with the music, which is entirely, severely 'absolute' as a classical work." He called attention to the cyclic character of the form and to the persistence in all the three movements of a three-note figure.

The symphony is in three movements:

I. Molto moderato, 4-4. The introduction advances a rugged theme strongly rhythmed for wind instruments. Allegro moderato. There are many changes of tempo, as moderato semplice for a section introduced by flutes, molto largemante, "riotously," etc.

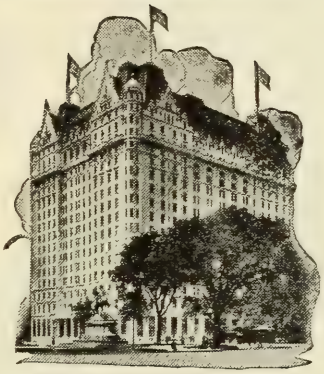
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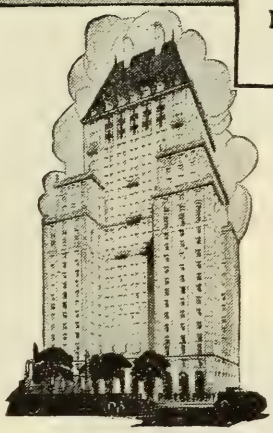
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III. After a prelude poco largamente, 4-4, comes an Allegro feroce, C major, for full orchestra. The thematic material is worked until, after stormy measures for full orchestra with organ, there is a diminuendo to pianissimo.

***

Bax was educated musically at the Royal Academy of Music, London, which he entered in 1900. He studied the pianoforte with Tobias Matthay; composition with Frederick Corder (1900–1905). He was known as one of the most brilliant students in the history of the Academy. His early works are the pianoforte Trio (1906); "Fatherland," for tenor solo, chorus, and orchestra (1907); the orchestral poem "Into the Twilight" (1908), which has been discarded, and a string quintet of which only an "Interlude" has been retained. The works that survive Bax's criticism are dated beginning with 1909. Leaving the Royal Academy in 1905, he went to Ireland, where he lived in the western region of that country. Later he went to Dublin, and was associated with the writers and the artists of the "Irish Renaissance." In 1910 Bax visited Russia for a short time. The pianoforte pieces

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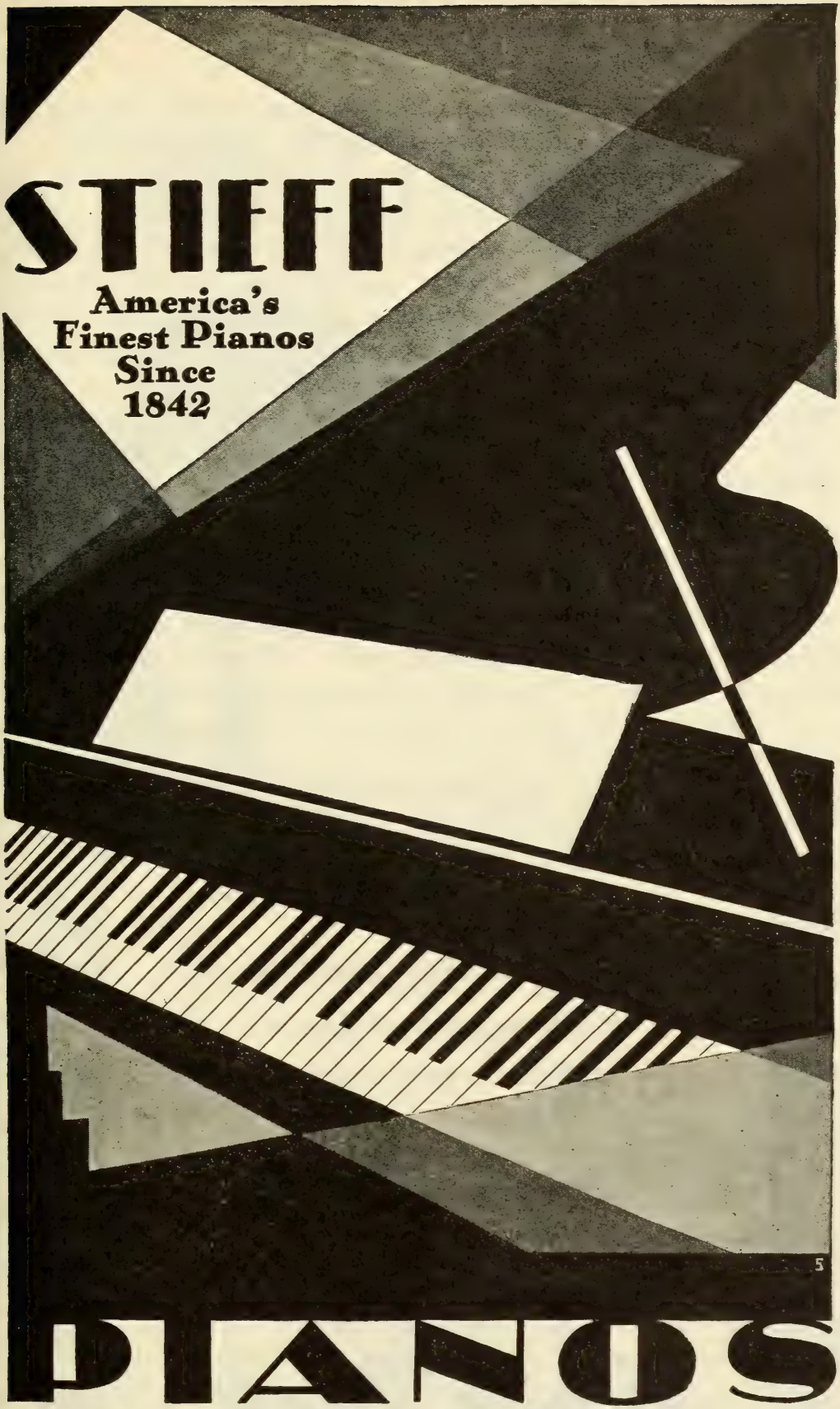
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* * *

Mr Edwin Evans of London contributed an article on Arnold Bax to *Modern Music* of November-December, 1927. He said in part:

"If, as so many critics maintain, classification is of the devil, then Arnold Bax is to be congratulated upon his escape. Of all contemporary British composers, he is the most difficult correctly to classify. He corresponds to none of the labels which pass as current coin today. He is neither an impressionist, nor an expressionist; neither a revolutionary, nor that still more subversive apparition, a neo-classicist. Atonality, polytonality, and linear counterpoint may all be met with in his later works and doubtless quarter-tones would be there also if he felt that he needed them, but none of these technical seasonings mean anything in his still comparatively young life beyond their use as seasoning the fare he has to offer us. Some say he is not a modernist—whatever that may mean—but he certainly is no conservative, nor is he a traditionalist except in the praiseworthy sense in which every heir to the *materia musica* of his predecessors and in fact every artist is under obligation to the material in which he works. Those critics who must classify at all costs have discovered that there is only one label that fits him: romantic; and that fits him because, in one way or another, it fits

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every artist with the love of beauty in his soul. That the term should in our day have acquired frumpish associations is a mere verbal accident that reflects not upon romance but upon ourselves. As everyone knows, none can be so ascetic as the reformed libertine. Having wallowed in the *mauvais lieux* of romance, music is at present affecting a kind of virtuous abstemiousness. It is as if the obese gentleman whose excesses have driven him to 'take the waters' prided himself upon his Spartan way of life. Moreover, it is rarely genuine. Catch even those German-Savonarolas unawares, and you will find them in ecstasy before a clump of *Myosotis palustris*, though they may indignantly protest that it is only its line and color that interests them. The Schoenberg of the 'Wind Quartet' is also the Schoenberg of 'Verklaerte Nacht.'

"But there is one quality which Bax possesses in abundance, and which in our world of atonality and jazz is so rare that its possession in itself is romantic. And it is this quality which has caused the label to stick. It is the musical equivalent of the lyrical impulse in poetry, the attribute which causes utterance to take spontaneously beautiful forms, irrespective of all else. In the true lyric poet the sentiment and the expression are so closely linked as to be practically identical. He does not express in the ordinary sense. He feels, and therefore he sings. And if he is of the elect, his song will have all its euphony without the intervention of the craftsman, whose task has as much to do with

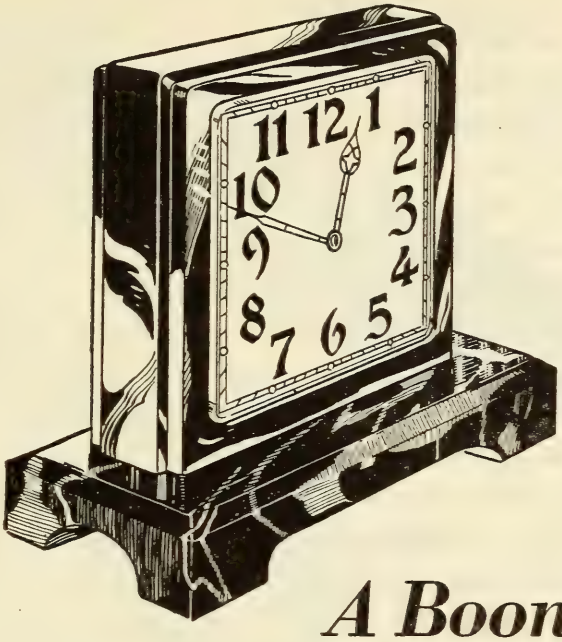


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this initial beauty as the frame-maker's with the picture. Bax has, in a rare measure, this innate quality. His thoughts may be unequal, but even in the most debatable of them there lurks always this element of lyrical beauty, to the rich vein of which is due the fluency and abundance which has at times been ascribed to technical facility. While so many modern musicians are racking themselves with constructive energy, this one oozes music through his pores because there is so much of it within him that he can scarcely contain it.

"The greater part of his output proceeds from this lyrical impulse. He has had his epic moments, but even then the bard, rather than the hero, becomes the central figure. He has also had moments of mere assertive vigor, which are less admirable, for they seem to belie his true nature. He appears then to be saying 'Well, if they want this cave-man stuff, they can have it.' But these are rare, and probably due to a certain, perhaps subconscious, reaction against his wide acceptance as a tone-poet whose manner is elusive and wistful, and whose poetic fantasy dwells habitually upon themes of the most dream-like delicacy. There have also been moments of disillusion, perhaps even of bitterness, which may have troubled the limpidity of the stream, but always it has flowed on with generous abundance.

"Bax's relations with the 'Celtic fringe' have been described so often that it seems unnecessary to dwell upon them. They have affected his



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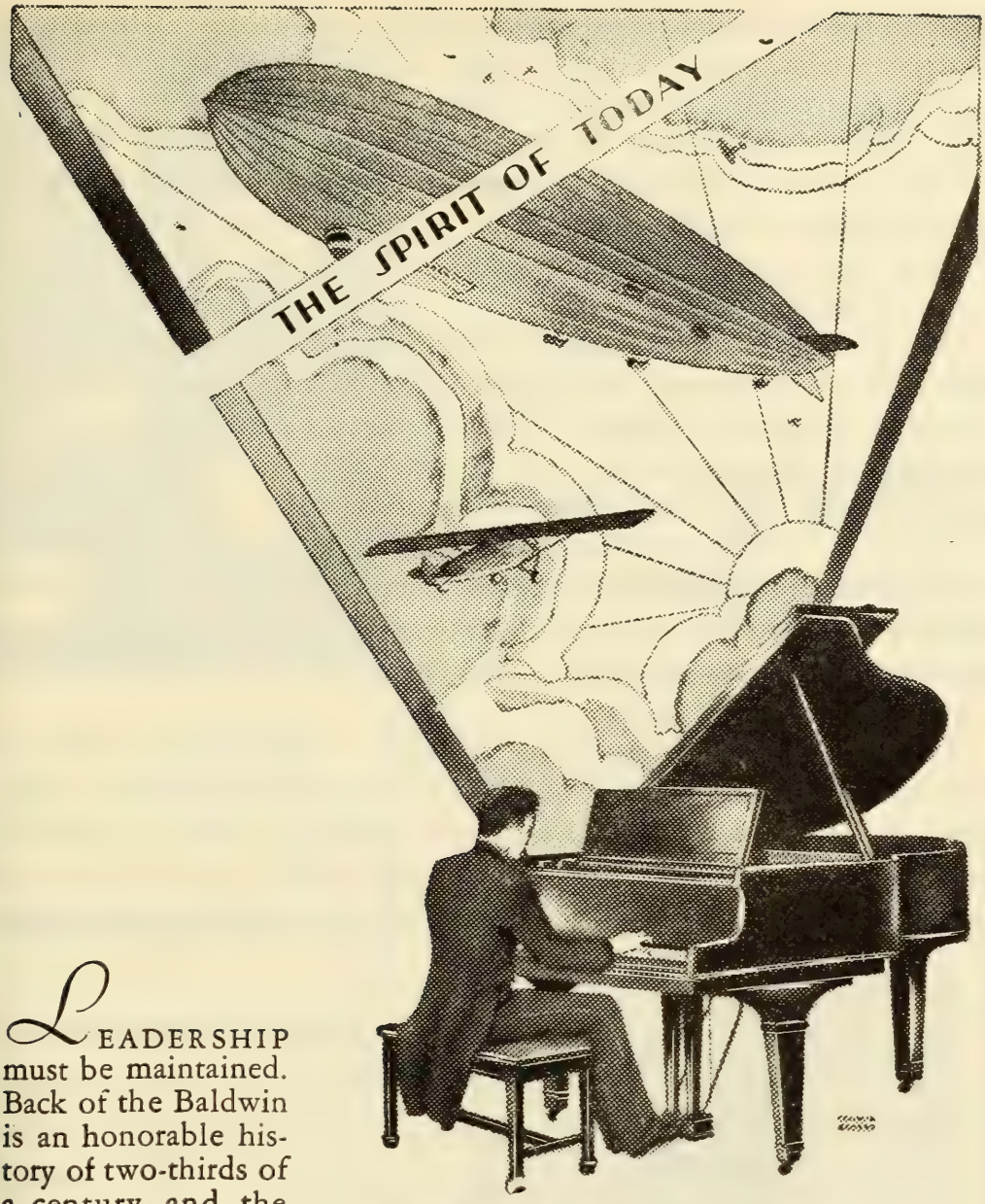
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music in three distinct ways: Irish legends have stirred his imagination, the Irish landscape has left its impress upon his moods, and Irish song has helped to shape his melody. The three influences are not always associated, even in music the incentive to which is rooted in Ireland. Sometimes one is paramount, sometimes another, and in many compositions none of them is prominent. But there can be no doubt that all three have contributed to the fashioning of the characteristic style by which we know Bax's music.

"Nor is it necessary to dwell upon his technical methods. Form he interprets not necessarily as geometrical symmetry, but as shape, and his works are always shapely. Their dimensions are governed by the fecundity of their material. If it is fertile, he is reluctant to stem its flow. If it is itself concise and self-contained, he is equally reluctant to expand it. Thus the Pianoforte Quintet is lengthy, and yet hardly contains the full deployment of all that flows from its material, and the Pianoforte Quartet is short because the dramatic mood it expresses is impulsive, not to say explosive. Bax has never consciously 'developed' a work to meet the frame.

"His texture was at first over-elaborate. That stage has long since been left behind. Its warp and woof have not changed as much as might be expected after a quarter of a century of active composition, but the pattern now stands out with a clarity that was lacking in some

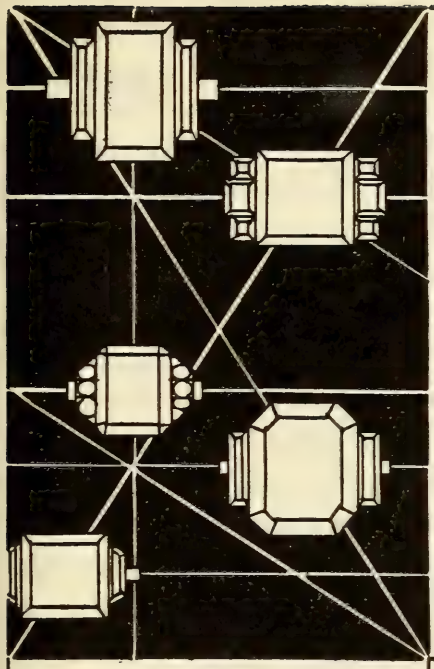


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of the earlier works. Generally speaking its structure is diatonic, the chromaticism being almost entirely external decoration to which Bax is the more addicted that he has evolved a decorative style peculiarly suited to his purpose. Its basis is harmonic variation, and its vehicle a constant change of figuration. Even to the eye, the effect is so characteristic that almost any page of Bax's music can be recognized apart from its context. He has invented a kind of arabesque that is as the flourish of a man's signature. . . . At present, Bax seems to have reached a kind of halt. The second String Quartet is his only recent sign of life, though one hears vaguely of the existence of another Symphony.* It is not the first time that he has thus withdrawn himself to reflect upon those problems of direction which beset an artistic conscience perhaps more urgently in maturity than at any earlier parting of the ways. And he is not a man who makes decisions lightly."

For Edward J. Dent's study of Bax and a list of Bax's works, see the Programme Book of December 13–14, 1929.

*The symphony in E minor—C major, now performed.—P. H.

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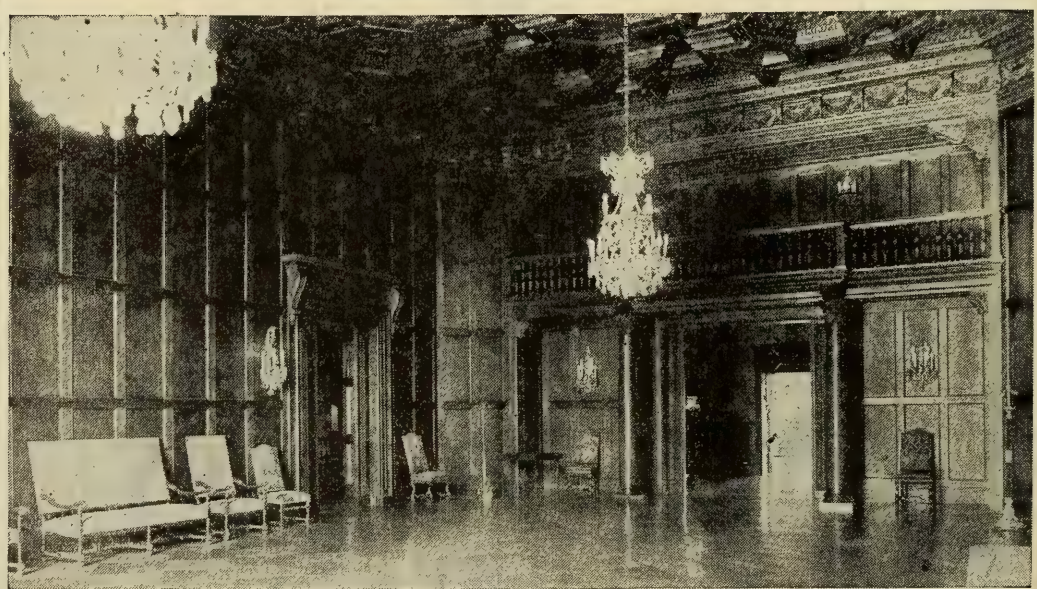
Madame Povla Frijsh was born at Marstal, Denmark. She studied singing in Paris with Mme. Sarah de Lande; in the United States with Mrs. Sarah Robinson Duff. Her first important engagement in Paris was in May, 1910, when Alfred Cortot accompanied her. She had already toured with Raoul Pugno, pianist, and Pablo Casals, violoncellist. From 1900 to 1915 she sang frequently with Parisian orchestras, with celebrated visiting conductors, in chamber concerts, and in recitals. She gave recitals also in London, Copenhagen, and cities of Switzerland. Her first recital in New York was on November 10, 1915; in Boston on December 15, 1915. She sang at concerts of the Cecilia Society, 1916 and 1917; has taken part in other concerts, and given recitals in more recent years. She sang at concerts of the Boston Symphony Orchestra in Boston on November, 14, 15, 1919. Mr. Monteux, conductor: César Franck, "Les Rois dont vous vantez la Gloire" from "La Rédemption". Duparc, "Invitation au Voyage"; Moussorgsky, "Hopak"; Bloch Psalms 137 and 114.

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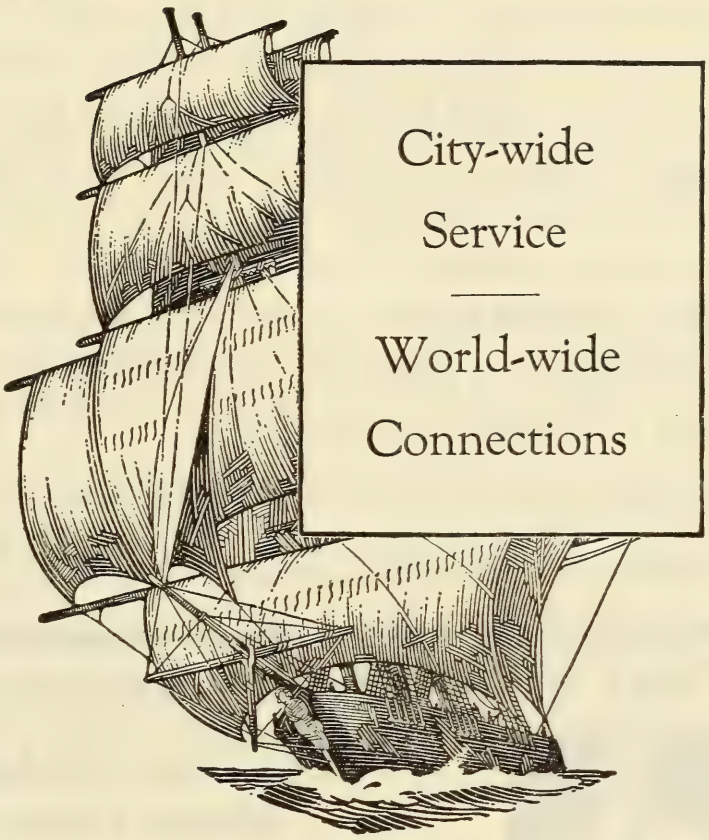
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"Canticle of the Sun" (Canticum fratris solis), after St. Francis of Assisi: For Voice and Orchestra . Charles Martin Loeffler

(Born at Mulhouse, Alsace, January 30, 1861; now living in Medfield, Mass.)

This work was written for the occasion of the opening of the New Chamber Music Hall in the Library of Congress at Washington, presented to the nation by Mrs. F. S. Coolidge. It was performed for the first time, anywhere, on October 28, 1925, at the "Library of Congress Festival of Chamber Music (Elizabeth Sprague Coolidge Foundation)." Mme. Povla Frijsh sang the soprano part.

The text is the hymn of St. Francis of Assisi, called by some "Canticle of the Sun"; by some "Hymn to the Sun," and by others "The Song of Brother Sun" (Canticum fratris solis), the title chosen by Mr. Loeffler. This hymn is a poetical rhapsody in the Umbrian dialect. The genuineness of the hymn has been attacked by some scholars, but the majority believe in its authenticity. Mr. Loeffler used for his music a modernized Italian version by Mr. Gino Perera of Boston. Matthew Arnold translated as follows the hymn in its original form:

O most high, almighty, good Lord God, to thee belong praise, glory, honor, and all blessing!

Praised be my Lord for our mother the earth, the which doth sustain us and keep us, and bringeth forth divers fruits, and flowers of many colors, and grass.

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Praised be my Lord for our sister water, who is very serviceable unto us, and humble, and precious, and clean.

Praised be my Lord for our brother the wind, and for air and cloud, calms and all weather, by the which thou upholdest in life all creatures.

Praised be my Lord for our brother fire, through whom thou givest us light in the darkness; and he is bright, and pleasant, and very mighty, and strong.

Praised be my Lord for our sister, the death of the body, from whom no man escapeth. Woe to him who dieth in mortal sin! Blessed are they who are found walking by the most holy will, for the second death shall have no power to do them harm.

Praised be my Lord for all those who pardon one another for his love's sake, and who endure weakness and tribulation; blessed are they who peaceably shall endure, for thou, O most High, shalt give them a crown!

Praised be my Lord for our sister the moon, and for the stars, the which he has set clear and lovely in heaven.

Praised be my Lord God with all his creatures; and specially our brother the sun, who brings us the day, and who brings us the light; fair is he, and shining with a very great splendor: O Lord, he signifies to us thee!

Praise ye, and bless ye the Lord, and give thanks unto Him, and serve him with great humility.

* * *

When Mrs. Coolidge asked Mr. Loeffler to compose something for the opening concert of her Washington Festival of Chamber Music, he thought of this hymn. She approved. He composed it in the first half of the year 1925, writing for voice and chamber orchestra—three flutes, English horn, two horns in F, piano, celesta, two harps, organ, and strings. When the hymn was performed in Philadelphia by the Philadelphia Orchestra on January 2, 1926 (Mme. Frijsh, soprano; Mr. Stokowski, conductor), Mr. Lawrence Gilman, the brilliant editor of that orchestra's programme books, wrote the following notes:

"The composer uses definite liturgical motives. Thus we hear the *Deo gratias* in the flutes and English horn as the voice ascends to F-sharp on the word '*benedizione*' ('To Thee belong praise, glory, honor, and all blessing!'). As the singer praises that 'Sister Death' whom Francis so joyfully hailed at the end ('*Laudato sia, mio Signore, per sora nostra*

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morte corporale, Dalla quale nessun uomo vivente puo scappare')—'our sister, the death of the body, from whom no man escapeth'—the English horn remembers the *Kyrie eleison*, as it does again at *'nella tue santissime volantà,'* later in the same verse. And this verse is prefaced in the orchestra by an intoning of the Introit *Resurrexi*, for the basses, organ, and piano. Throughout the work the influence of the old liturgical modes is apparent in the melodic and harmonic structure of the music.

* * *

"The hymn is introduced by an instrumental prelude, Andante con moto, 5-4, with a phrase for muted violoncello solo, muted horn, and organ, over a pedal G-sharp of the basses, piano, and organ, joined in the next measure by the violins; and there is a subject for the flute that has significance in the development. The voice enters in an Allegro moderato, against the flute theme of the introduction.

"The two harps, in four-part harmony, join in liquid praise of 'our sister water.' Harp glissandi, with tremolos of wood and strings, hymn 'our brother the wind' (Allegro). There are glints from the celesta, piano, harps, and rapid woodwind figures for 'our brother fire'; but we hear only the quiet of a gravely poignant cantilena for solo viola and other strings, with the *Kyrie eleison* on the English horn (Andante mesto, quasi adagietto), as the singer praises Sister Death."

* * *

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The story of St. Francis of Assisi has tempted many composers. There are several Hymns of the Sun. Liszt's "Der Sonnen Hymnus," for baritone singer, male chorus, orchestra, and organ, was composed in 1862, revised in 1879, and published in 1880. Liszt used motives from this work in his "Hosannah" for organ and bass trombone (1862), "Alleluja" for piano (1863), and introduced one of them in his piano piece "St. Francis's Sermon to the Birds" (1863).*

There is the "Hymn of the Sun" in his "Franciscus" (1888), performed by the Cecila Society in Boston on November 24, 1893 (B. J. Lang, conductor, J. H. Ricketson, tenor); in Gabriel Pierné's "Francois d'Assisi" (1912), performed at the Worcester (Mass.) Festival of 1913 (Evan Williams, tenor); in Hermann Suter's "Le Laudi di San Francesco d'Assisi." There are many musical works associated with the history and the legend of Franciscus: composers from Sir Frederick Bridge to Malpiero; from Sir Henry Walford Davies to A. de Saint-Sebastien.

Timothy Mather Spelman's "Assisi—the Great Pardon of St. Francis," was performed in Boston at a concert of the Boston Symphony Orchestra on March 26, 1926, Dr. Koussevitzky conductor.

*Felix Mottl's orchestral transcription of this "Legend" was performed in Boston at a concert of the Boston Symphony Orchestra on December 3, 1904, Mr. Gericke conductor.

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ENTR'ACTE

TRAPS

(By Arthur Guiterman in his "Song and Laughter")*

Though I hardly know a hautboy from a common marlinspike
And am ignorant of music, still I know the things I like.
I am present at the sessions of Calliope the Muse,
Where the fiddle tweedle-eedles and the trombone trooral-oos.
While the programs crisply crackle I will hearken, rapt and mute,
To the gargling ocarina, to the ophecleide or flute;
But the best in all the concourse of the instrumental chaps
Is the kettle-drumming, rattle-whirring, cymbal-bashing Traps.
For he blows the mad barumpaphone, he bangs the bumbaroo,
He sounds the parabattle and the pollyoodle, too;
He clangs the wrangle-angle and he chimes the ting-a-ling,
He toots the touraloural and he slams the kara-zing!

Now, this universal genius of the ready foot and hand
Once was sadly underrated by his comrades in the band;
Though they owned that he was handsome and he knew the score by heart,
And of course his work had merit—still how, could one call it Art?
While to play a single unit was undoubtedly sublime,
It was clownish to be busy with a dozen at a time;
It was fine to use one's fingers, but absurd to use one's toes,
And ridiculous to mobilize one's elbow, chin and nose.

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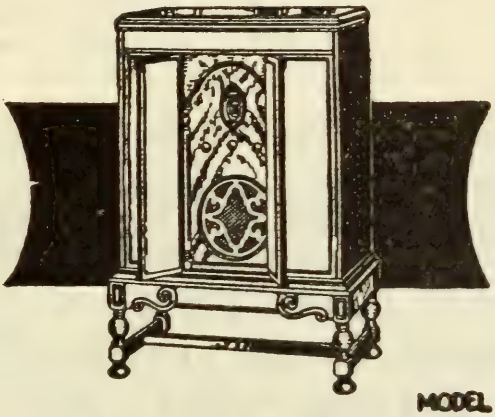
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Though effects were often heightened by a cacophonic strum
With a crash of brazen metal or a sounding thump of drum,
What could sanctify the jangling of assorted bells on straps
And the other weird devices of this fellow known as Traps

Arabella Canterina was as lovely as the sun,
An adorable musician, and her age was twenty-one;
She composed a composition in the bass and treble clef—
A sonata or an opera or a melody in F—
And the people surged in thousands through a cordon of police
When the orchestra assembled to produce her masterpiece.
There were miles of snowy shirt-fronts, there were tons of tameless hair,
For the first and second fiddles and the double-bass were there,
And the playful hurdy-gurdy and the mellow seraphine
And the droning concertina and the tinkling tambourine
And the 'cello, sad and solemn, and the bagpipe clear and high,
For the love of Arabella all resolved to do or die.

How the trumpet's clamor blended with the organ's volumed tones;
How the big bassoon responded to the banjo and the bones,
How their voices pulsed and quavered in a Corybantic strife
With the flageolet and cornet, with the piccolo and fife!
How the fervid pianino poured its hymnal, rich and warm;
How the leader with his baton like an angel ruled the storm
While he waved his arms about him as its wings the eagle flaps—
But above the diapason soared the symphony of Traps!
For he blew the mad barumpaphone, he banged the bumbaroo;
He woke the parabattle and the pollyoodle, too;
He clanged the wrangle-angle and he chimed the ting-a-ling,
He piped the touraloural and he clashed the kara-zing!

Oh, the arches rocked and trembled with the plaudits of the crowd
As they dragged our hero forward and he bowed and bowed and bowed,
While the frenzied critics hailed him as the marvel of the age
In a hurricane of garlands that were hurled upon the stage.
And the jealous barrel-organ turned a horrid shade of green,
And the harpsichord and tuba simply faded from the scene,
And the woodwind's tresses whitened in a premature decay
As they staggered from the footlights and they fainted dead away.

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Then they hurried in the mayor with the freedom of the town
And he crowned the mightly master with a deathless laurel crown,
And the men forget their manners and the women dropped their wraps
In a thunderous ovation to the devastating Traps!

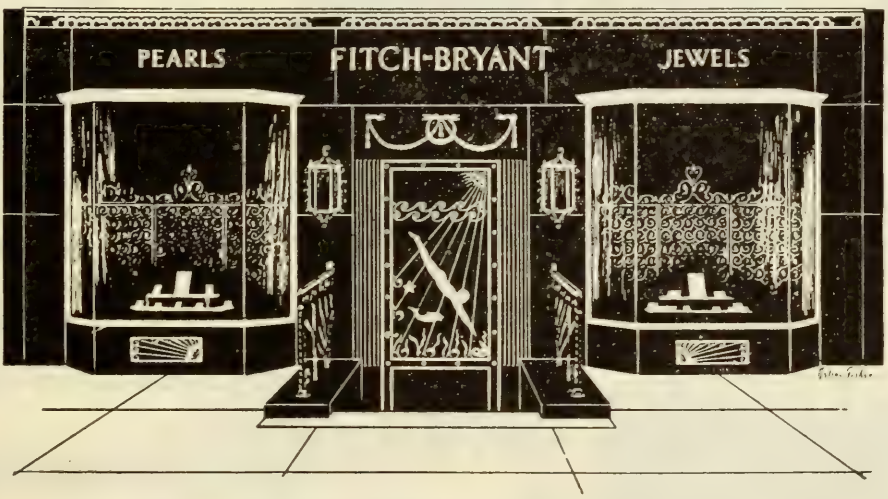
With the Polyphonic medal and the city's golden key
Tripped the gentle virtuoso up the aisle to Seven G;
In his arms were all the roses in the world that ever were,
And he knelt to Arabella and he gave them all to her;
And her heart received the message that his modesty repressed—
So I've brought the pair together and you'll have to do the rest.
But they own a crystal palace by the Hudson's azure flow
Where they lead their dimpled cherubs in the way they ought to go;
For they blow the mad barumpaphone, they bang the bumbaroo,
They sound the parabattle and the pollyoodle, too,
They clang the wrangle-angle and they chime the ting-a-ling,
And they toot the touraloural and they clash the kara-zing!

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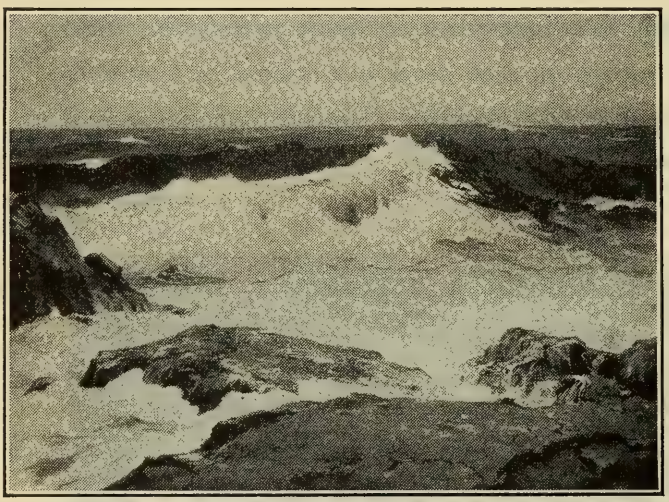
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(Born at Ciboure (Basses-Pyrénées) France, on March 7, 1875; living at Montfort-l'Amaury and Paris)

This Bolero, dedicated to Ida Rubinstein, was brought out by her and danced by her at Paris in November, 1928. Alexandre Benoist designed the settings and the costume to represent a scene that Goya might have painted: a Spanish inn, with the dancer on a trestle table, men surrounding it. At first calm, the actors on the Parisian stage were little by little excited to frenzy as the dancer became more and more animated. Knives were drawn—the woman was tossed from arms to arms, until her partner intervened; they danced until quiet was restored. So was the scene described by French and English reporters.

The first performance in the United States of this Bolero as a concert piece was by the Philharmonic Society of New York, Mr. Toscanini conductor, on November 14, 1929. The first performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on December 6, 1929.

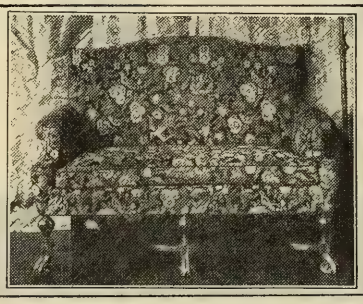
Tempo di ballo, moderato assai, 3-4. A drum gives the dance rhythm, which is maintained throughout; a flute announces the theme, which is



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taken up by wind instruments in turn; then by groups of instruments. There is a crescendo for about twenty minutes, until there is an explosive modulation—brass and percussion instruments swell the din until at last there is what has been described as a "tornado of sound."

M. Prunières called attention to the fact that Ravel was not the first to repeat a simple, common theme until by the monotony of tune and rhythm the hearer was excited (as are Oriental hearers by the same method). Padilla, the composer of "Valencia," had worked this obsession by the repetition of a tune for at least twenty times.

Ravel's Bolero calls for these instruments: piccolo, two flutes, two oboes, oboe d'amour, English horn, two clarinets, one E-flat clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, three saxophones, kettledrums, side drums, cymbals, tam-tam, celesta, harp, and the usual strings.

* * *

The Bolero is not a very ancient dance of Spain. It is said that Don Sebastian Terezo, an accomplished and celebrated dancer of his time, invented it about 1780. It is a modest, noble dance, much more decent than the fandango, but, like that dance, it is performed by two persons. By its beauty, the significance of its movements, and its compelling effect on eyes and ears, it is incomparable. While its rhythm is strongly marked, it has a lyrical character. In tempo and



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in its measures, it resembles the minuet—according to Albert Czerwinski, a dancing teacher at Danzig—but it impresses by rhythmic accentuation rather than by melodic variety. There are sections of the dance. First comes the *paseo* or promenade, like a prelude or an introduction. Then follow the *traversia* for the changing of places; the *differencia* for changing a second time; the *finale* to regain the first places; the *bien parado*, steps and graceful attitudes performed by the dancing couple facing another couple that is not dancing. Is not Desrat mistaken in saying that the Bolero is in two-time? The music of all the Boleros we have seen is in 3-4 or 3-8, but Blasis also says that the Bolero is usually in duple time. The step is at first low and gliding, but always well marked.

On the stage this dance is performed by several couples. One of the most graceful attitudes is the *dar la vuelta*, in which the dancers are face to face after a half-turn. The woman's part in the dance is much more expressive, more passionate than that of the man.

The name "Bolero" or "Volero" is supposed by some to come from *volar*, to fly, "because a Manchega expert had danced the Seguidillas so wonderfully and lightly that he seemed to fly." Is the Bolero the outcome of the Seguidillas? When the Bolero or Fandango is danced as a ballet by eight persons, it is usually called the Seguidillas.

* * *

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The Bolero is to be found in some operas, as in Auber's "La Muette di Portici" ("Masaniello"), Act I, Scene 3, Allegretto moderato, C major, 3-4; Méhul's "Les deux Aveugles de Tolède"; Weber's stage music for "Preciosa." Perhaps the most famous Bolero in opera is that sung by the Duchess Hélène in the fifth act of Verdi's "Vêpres Siciliennes" (Allegro, A minor—A major, 3-4), sung first in Paris by Mme. Cruvelli; in Boston by Mme. Colson, when Verdi's opera was first performed here on January 2, 1860—this Bolero has often been sung here in concert halls. There are Boleros for orchestra by Alexandra Josifovna, Grand Duchess of Russia; T. A. Kui, J. L. Nicode, Pachulski; songs by Gounod, Lacome d'Estalenx; piano pieces, of which Chopin's is the best known, although it has little true Spanish character, and might be called a *Boléro à la Polonaise.* Nevertheless Chopin received 500 francs for it when it was published as a "Souvenir d'Andalousie."

***

The Bolero has been noticed by English poets. Byron, in a song intended for the first canto of "Childe Harold," but replaced (Verse LXXXIV) by the lines "To Inez," wrote in praise of the lovely girl of Cadiz:

> And when beneath the evening star,
> She mingles in the gay Bolero,
> Or sings to her attuned guitar
> Of Christian knight or Moorish hero.

Thomas Hood introduced the dance in his "Drinking Song," by a member of a Temperance Society, as sung by Mr. Spring at Waterman's Hall:

> The vintage, they cry, think of Spain's and of France's,
> The jigs, he boleros, fandangos and jumps;
> But water's the spring of all civilized dances,
> We go to a ball not in bottles, but *pumps!*
> Then hey for a bucket, a bucket, a bucket,
> Then hey for a bucket, filled up to the brim!
> Or, best of all notions, let's have it by oceans,
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William Beckford, for his delightful "Italy, with Sketches of Portugal and Spain," delightful for its malice and cynicism as well as for the graphic description of scenery, cities, men, women, and manners, did not hesitate to coin the verb "to bolero": "Thirteen or fourteen couples started and boleroed and fandangoed away upon a thick carpet for an hour or two, without intermission. There are scarcely any boarded floors in Madrid; so the custom of dancing upon rugs is universally established"* (Vol. II, Letter XVI).

He himself, at Señor Pacheco's at Madrid, danced a bolero, snapping his fingers and stamping his feet, while twenty voices accompanied with "its appropriate words" in full chorus; but he admits that he committed solecisms in good dancing at every step. "I am more than apt to conjecture we were but very slightly entitled to any applause; yet the transports we called forth were as fervid as those the famous Le Pique excited at Naples, in the zenith of his popularity." At last the Duchess of Ossuna, the patroness of the composer Boccherini, said to Beckford, in the plainest language: "You are making the greatest fool of yourself I ever beheld; and as to those riotous self-taught hoydens, your partners, I tell you what, they are scarcely worthy to figure in the third rank at a second-rate theatre."

* * *

*Beckford's Letters from Spain were written in 1785, 1787, and 1795. They were first published in 1834.

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When Ravel's Bolero was first performed, people surrounded the table on which Mlle. Rubinstein danced. Havelock Ellis, in "The Soul of Spain," states that a characteristic of Spanish dancing, and especially of the most typical type, called flamenco,* lies in its accompaniments, and particularly in the fact that under proper conditions all the spectators are themselves performers. "In flamenco dancing, among an audience of the people, everyone takes a part, by rhythmic clapping and stamping, and by the occasional prolonged 'oles' and other cries by which the dancer is encouraged or applauded. Thus the dance is not a spectacle for the amusement of a languid and passive public, as with us. It is rather the visible embodiment of an emotion in which every spectator himself takes an active and helpful part; it is, as it were, a vision evoked by the spectators themselves and upborne on the continuous waves of rhythmical sound which they generate. Thus it is that, at the end of a dance, an absolute silence often falls, with no sound of applause: the relation of performer and public has ceased to exist. So personal is this dancing that it may be said that an intimate

*The Flamenco shares with the Fandango the rank of principal dance of Andalusia. The word "flaming" is tropically used in Spain as "gay," "lively," when applied to song or dance. The Flamenco in 3-8 time, and of a moderate movement (allegretto), is performed with accompaniment of guitars and castanets between rhymed verses. Spanish soldiers who had been quartered in the Netherlands during the Spanish occupation were called Flamencos. On their return there was feasting, there was gaiety. A lyric drama, "La Flamenca," libretto by Cain and Adenis, music by Lucien Lambert, was produced at the Gaîté, Paris, October 30, 1903. The heroine is a concert-hall singer. The scene is Havana in 1807. The plot is based on the revolutionary history of the time. Mr. Jackson, an American who is helping the insurgents, is one of the chief characters in the tragedy. The composer told a Parisian reporter before the performance that no place was more picturesque than Havana during the struggle between "the ancient Spanish race, the young Cubans, and the rude Yankees, so unlike the two other nations"; that the opera would contain "Spanish songs of a proud and lively nature, Creole airs languorous with love, and rude and frank Yankee songs." The last-named were to be sung by an insurgent or "rough rider." The singer at the Café Flamenco was impersonated by Mme. Marie Thiéry. The opera was performed eight times.

Salillas says that the returned Flamenco often degenerated into a worthless braggart, at last to be coupled with and confounded, being looked on as "a rowdy, dissipated type," with the *picaro* and the gypsy.



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association with the spectators is required for its full manifestation. The finest Spanish Dancing is at once killed or degraded by the presence of an indifferent or unsympathetic public, and that is probably why it cannot be transplanted, but remains local."

There is a vivid description of dancing in and out of Spanish theatres in Richard Ford's "Gatherings from Spain."* He speaks of the contagious excitement which seizes the spectators, who, like Orientals, beat time with their hands in measured cadence, and at every pause applaud with cries and clappings. "Dancing among Spanish ladies of a high order was introduced with the Bourbons, but the lower classes adhered to the primitive steps and tunes of their Oriental forefathers. In the theater the sound of the castanet awakens the most listless. The sharp, spirit-stirring click is heard behind the scenes—the effect is instantaneous—it creates life under the ribs of death—it silences the tongues of countless women—*on n'écoute que le ballet.* The curtain draws up; the bounding pair dart forward from the opposite sides like two separated lovers, who, after long search, have found each other again, nor do they seem to think of the public, but only of each other; the glitter of the gossamer costume of the Majo and Maja seems invented for this Dance—the sparkle of the gold lace and silver filigree adds to the lightness of their motions; the transparent, form-designing *saya* of the lady heightens the charms of a faultless symmetry which it fain would conceal; no cruel stays fetter her serpentine flexibility. They pause—bend forward an instant—prove their supple limbs† and arms; the band strikes up, they turn fondly towards each other, and start into life. . . . The accompaniment of the castanet gives employment to

*"Gatherings from Spain" was published in 1846.—P. H.

†Yet the English have laughed at the Americans for certain prudish euphemisms.—P. H.

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their upraised arms. *'C'est,'* say the French, *'le pantomime d'amour.'* The enamored youth persecutes the coy, coquettish maiden; who shall describe the advances—her timid retreat; his eager pursuit, like Apollo chasing Daphne? Now they gaze on each other; now all is life, love, and action; now there is a pause. They stop motionless at a moment, and grow into the earth. It carries all before it. There is a truth which overpowers the fastidious judgment. Away, then, with the studied grace of the French danseuse, beautiful but artificial, cold and selfish as is the flicker of her love, compared to the real impassioned abandon of the daughters of the South. There is nothing indecent in this dance; no one is tired or the worse for it; indeed, its only fault is its being too short, for, as Molière says, *'Un ballet ne saurait être trop long, pourvu que la morale soit bonne, et la métaphysique bien entendue.'* Notwithstanding this most profound remark, the Toledan clergy, out of mere jealousy, wished to put the Bolero down, on the pretense of immorality. The dancers were allowed in evidence to give a view to the court; when they began, the bench and bar showed symptoms of recklessness, and, at last, casting aside gowns and briefs, both joined, as if tarantula-bitten, in the irresistible capering. Verdict, for the defendant with costs."

In 1882, Emmanuel Chabrier journeyed in Spain. The result was his superb orchestral rhapsody "España." He wrote to his publisher Costellat letters descriptive of the dances he saw in the Andalusian *bailes*, where the "upper classes" were not to be seen. These letters about the authentic Spanish dances were published in the Music Review S. I. M. (January 15, February 15, 1909). Extracts from them are given in Georges Servières' life of Chabrier: "Two guitarists, solemn, cigarette

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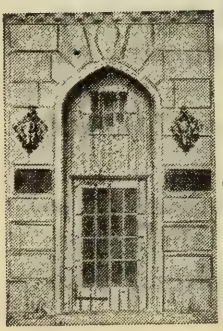
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between the lips, continue to scratch no matter what, in three time. (Only the tango is in duple time.) The cries of the woman excite the dancer, who becomes literally mad of her body" (these dancers were gypsies in Seville). Chabrier spoke of the spectators clapping their hands in 3-4 *à contretemps*, while the guitar followed peacefully its own rhythm. "As others beat time *forte* with each measure, each one beating a little at will, there was a most curious amalgamation of rhythms."

Then there are Théophile Gautier's descriptions of Spanish dancers; and in the five volumes of his theatrical criticisms, eloquent studies of Spanish dancers and others dancing Spanish dances in Paris opera houses and theatres. Havelock Ellis's chapter is the more analytical study. He refers to the "Escenas Andaluzas" (1847) of Estebanez Calderon, and for "the deeper significance of Spanish dancing" to the psychological analysis given by Salillas in "Hampa" (1898).

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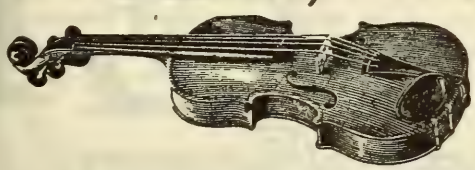
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Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Rochut, J.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Lorbeer, H.	Blot, G.	Perret, G.	Kenfield, L.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
			White, L.

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.

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I. Adagio—allegro.
II. Tema con variazioni.
III. Intermezzo.
IV. Finale.

Glazounov . . . . . Concerto for Violin, Op. 82

I. Moderato.
II. Andante.
III. Allegro.

Glazounov . . . . . "Stenka Razin," Symphonic Poem, Op. 13

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ALEXANDER CONSTANTINOVITCH GLAZOUNOV

Glazounov was born on August 10, 1865, at St. Petersburg, now Leningrad. His father was a prosperous publisher and bookseller; the grandfather had established the firm at Moscow in 1782. Alexander's mother was a pianist, a cultured musician, a friend of Balakirev. As a small boy, Alexander did not show any pronounced musical gift, but he had a taste for pictures. He liked to copy the designs of playing cards, and, after he began to take piano lessons, pictures of wind instrument players, puffing out their cheeks, delighted him. "He had," as Ossovsky informs us, " a great respect for the pictures of conductors holding the magic baton in uplifted hand."

A woman who prided herself on being a pupil of Anton (de) Kontski* was Alexander's first teacher of the piano. After lessons from her for two years, he was taught by Narcisse Elyenovsky, a

*The Chevalier Anton de Kontski, born at Cracow on October 27, 1817, died at Akulovka, Russia, on December 2, 1899. A pupil of John Field at Moscow, and later at the Vienna Conservatory, he was a famous pianist, known by his world tours. He made his home at Paris, then St. Petersburg, London, and New York in turn. He died while makng a concert tour, at the age of eighty-three, of Australia, Japan, Siberia, and European Russia. His opera, "Les deux Distraits," was produced at London in 1872; his operetta, "The Sultan of Zanzibar," at New York in 1886. He wrote many piano pieces; among them "The Awakening of the Lion," was popular for many years. He was conspicuous as a pianist for delicacy and brilliance.

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virtuoso, who, on account of an injury to his hand, was obliged to abandon playing in public and become an instructor. It is said that to him Glazounov owed a certain fleetness in playing, also the habit of reading at sight, and rudimentary ideas of harmony. Encouraged by his teacher, Glazounov began to compose. Elyenkovsky left St. Petersburg suddenly. Balakirev recommended Rimsky-Korsakov, of whom Glazounov's mother had been taking lessons, as the teacher of the "little Glinka," as the boy was then called. Rimsky-Korsakov, in his Autobiography, describes his first meeting with Glazounov:

"Casually, Balakirev once brought me the composition of a fourteen- or fifteen-year-old high-school student, Sascha Glazounov. It was an orchestral score written in childish fashion. The boy's talent was indubitably clear. Shortly afterward (in the season of 1879–80) Balakirev introduced him, that he might take up his studies with me. While giving lessons in elementary theory to his mother, Eleyena Pavlovna Glazounova, I began also to teach the youthful Sascha. He was a charming boy with beautiful eyes, who played the piano very clumsily; N. N. Elyenovsky taught him piano playing. Elementary theory and solfeggio proved unnecessary for him, as he had a superior ear, and Elyenovsky had covered harmony also with him to a certain extent.

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point, to which he applied himself zealously. Besides, he always showed me his improvisations and jotted down fragments of minor pieces. Thus work at counterpoint and composition went on simultaneously. In moments of leisure Sascha Glazounov played a good deal, and on his own initiative constantly acquainted himself with musical literature. At that time he was particularly fond of Liszt. His musical development progressed not by the day, but literally by the hour."*

His studies with Rimsky-Korsakov began in 1880 and lasted a year and a half. At the age of sixteen, he brought to his teacher the sketch of his first symphony, which was completed in 1881 and performed on March 17, 1882, under Balakirev's direction, at a concert of the Free School of Music. The audience was astonished when, answering a demand for the composer, a youth appeared in the uniform of a student. It was even hinted, without reason, that the music was by Rimsky-Korsakov, who had been commissioned to write the symphony by too indulgent parents.† This symphony was

*Glazounov also studied carefully the wind instruments. He had, as Rimsky records, a clarinet, a French horn, a trombone, and other instruments. His teacher on the French horn was Francke, a famous performer. The other instruments and the violoncello he practiced without a teacher.

†Glazounov received a wreath from a pair of famous conjurers. There were caricatures of him as a suckling babe.


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later reorchestrated by the composer four times, and was finally published as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes Op. 3, 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884, Glazounov journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. Borodin had interested himself in Glazounov's works and called Liszt's attention to them. It was largely due to Liszt's influence that Glazounov's symphony was produced at Weimar. In 1889, Glazounov conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïev,* his second symphony,

*Belaïev organized the concerts of Russian music at the Trocadéro and paid all the expenses. Alfred Bruneau wrote of him: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which one stumbles and is hurt every time one tries to go out of beaten paths. I am happy to salute here this brave man, who is probably without an imitator." Belaïev had not only published the works of the Russians. He gave at his own expense in St. Petersburg concerts devoted exclusively to the works of the younger school. He founded his publishing-house in 1885; in the same year the Russian Symphony Concerts; and in 1891 the Russian Chamber Music Evenings. His firm was changed by his will into a fund directed by Glazounov, Liadov, and Rimsky-Korsakov.



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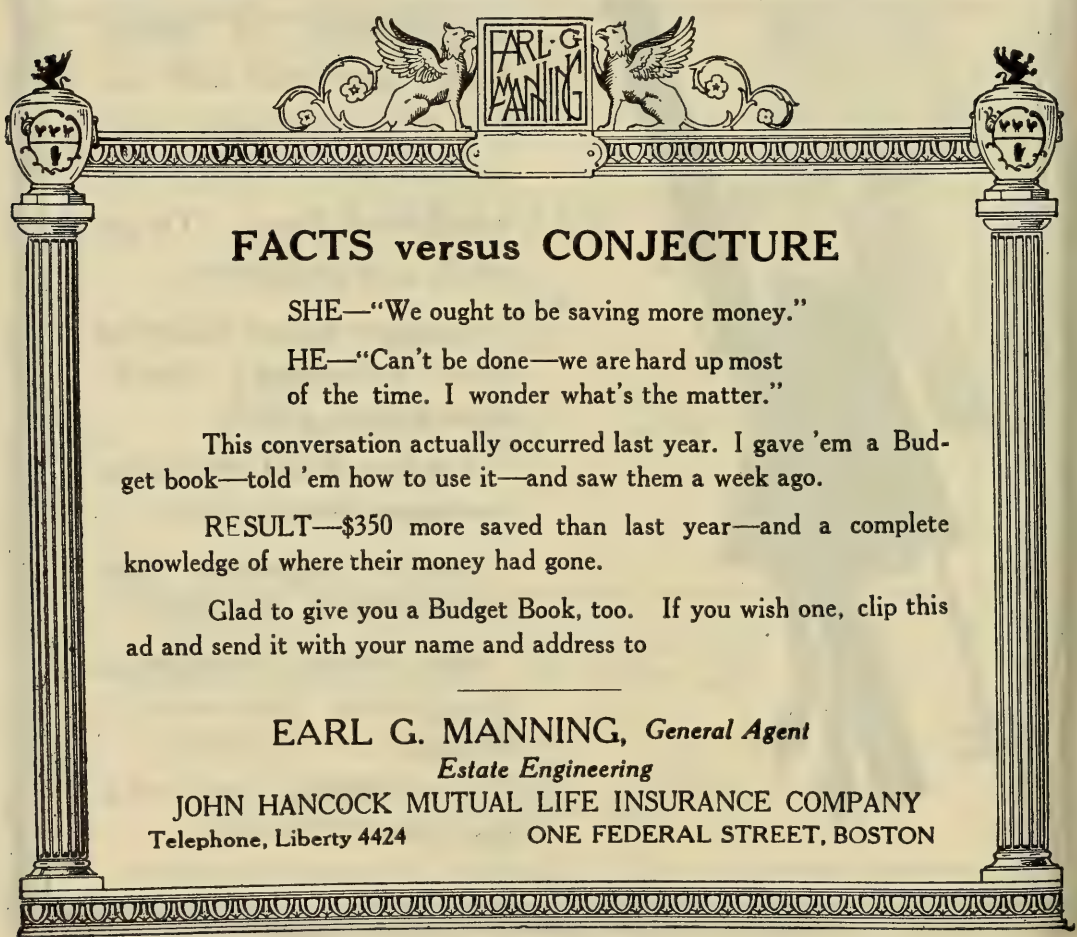
and the symphonic poem, "Stenka Razin," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:

"A profound sensation was created here today. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounov, in which was a revolutionary proclamation. The police proceeded to Glazounov's house and found the trunk. Glazounov protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounov suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the Tsar. In 1899 he was appointed professor of instrumentation at the St. Petersburg Conservatory.

On March 19, 1905, Rimsky-Korsakov was dismissed from the Conservatory of the Imperial Society of Russian Music. He had written



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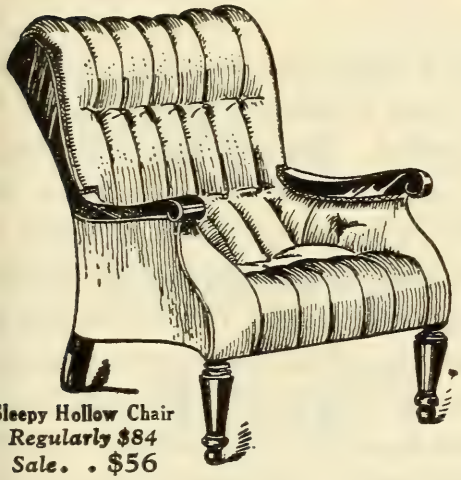
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an open letter to the Director of the Conservatory, protestin against the intrusion of an armed force, against the reopening of th classes contrary to the advice of the "Artistic Council," and agains the dilettantism which ruled absolutely the affairs of the Conse vatory.

The only member of the Directorial Committee who had by natur and training a right to his office, Jean Persiany, immediately re signed after Rimsky-Korsakov was ejected. The teachers Glazounov Liadov, Blumenfeld, Verjbiélovitch, and others, severed their con nection with the Conservatory. Letters of protestation against th treatment of Rimsky-Korsakov were sent from the chief Europea cities. The Russian journals attacked savagely the Directorship When a new opera by Rimsky-Korsakov, "Kastchei," was produce in Petrograd at the Théâtre-du-Passage, March 27 (first performe at Moscow in 1902), with an orchestra made up of students who ha struck for some weeks and with Glazounov as leader, the tribut paid Rimsky-Korsakov by musicians, journalists, writers, artists was memorable, nor were the police able to put an end to the con gratulatory exercises which followed the performance. Glazouno succeeded Rimsky-Korsakov as director of the Conservatory, an



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at once reinstated him.* Some months later, Glazounov resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakov, and Liadov were the conductors of the Russian Symphony Concerts† at St. Petersburg.

In 1892, the commission to write a work for the World's Columbian Exposition was given to Glazounov by Theodore Thomas,

*For a succinct account of the extraordinary proceedings at the St. Petersburg Conservatory in March, 1905, see R. Aloys Mooser's article, "La Vie Musicale en Russie," published in *Le Courrier Musical* (Paris, November 1, 1905).

†For about a dozen years the concerts have been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera orchestra; but the audences have been extremely small. An enthusiastic band of two hundred or more is faithful in attendance and subscription. Many important works have been produced at these concerts, and various answers are given to the stranger that wonders at the small attendance. The programmes are confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition is introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection is of course repugnant to the general public. "A. G." adds that the conductors are distinguished musicians, celebrated theorists, delightful gentlemen—everything but capable conductors; that Rimsky-Korsakov and Glazounov, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named "Russian," but are only the amusement of a fraction of Russian composers, members of the "Musical Left," or the "Young Russian School." Rubinstein's name never appears on these programmes, Tchaikovsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakov, Glazounov, Liapunov, Liadov, Cui, and others are performed for the first time at these concerts, and awaken general interest; "but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere." Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers are admired throughout Russia.

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Musical Director of the Exposition and the Music Committee of that enterprise. Glazounov wrote in 1892 the "Triumphal March on the Occasion of the World's Columbian Exposition in Chicago, 1893." The thematic basis of the March was "John Brown's Body." There was a chorus (*ad lib.*).* The March was performed at the Exposition Hall, Jackson Park, Chicago, on June 7, 1893, by the Exposition Orchestra, conducted by Woizech Ivanovitsch Hlavac,† and by the Linev Russian Choir, conducted by Eugenie Linev. This March was on the programme of the concert in honor of Glazounov given by the Chicago Symphony Orchestra on December 20, 21, 1929. The progamme also comprised Glazounov's Prelude from the Suite "The Middle Ages"; his violin concerto (Jacques Gordon, violinist), and his sixth symphony.

In 1897 Glazounov visited London, and conducted his fourth sym-

*The text of the chorus was as follows:

Glory to centuries of hardy struggle
That left us an inheritance of steadfast faith and hope!
Glory to heroes of long-past years!
The dawn of liberty gleamed on their holy course;
Their path was lighted by that dawn.

†Hlavac (1849–1911), a Bohemian by birth, came to Chicago from St. Petersburg in order to conduct concerts at the Columbian Exposition. Having conducted orchestral concerts in his native country and elsewhere, he went to Russia, where he conducted the St. Petersburg Student Orchestra. In 1893, Hlavac was associated with the musical staff of the establishment of the Prince and Princess of Oldenburg. In 1900 he was appointed organist of the Imperial Orchestra at St. Petersburg, where he died.



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phony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, to the disgust of certain hide-bound conservatives. Thus a writer for the *Musical Times* said: "We have now heard M. Glazounov's symphony twice, and we do not hestitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounov with a *Morituri, te salutamus,*

*Mrs. Newmarch, in her article "Glazounov," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung.*" There were "die-hards" in the London of 1897, as there are today in Boston.

Having served as director of the Leningrad Conservatory, 1909–1912, Glazounov was again appointed the director in 1922.

∴

Glazounov conducted for the first time in the United States at a concert of the Detroit Symphony Orchestra, at Detroit, on November 21, 1929. He conducted as a "guest" his sixth symphony. Mr. Gabrilowitsch conducted Rimsky-Korsakov's "Sadko" and Tchaikovsky's first piano concerto (Mr. Horowitz, pianist).

His first concert in New York was at the Metropolitan Opera House on December 3, 1929. The programme consisted of his Ouverture Solennelle; Piano Concerto No. 2 (Elena Gavrilova, pianist, first time in the United States); Song of the Volga Bargemen; Four Songs: "Eastern Romance," "Strophes Petrarque," "The Silver Sky," and "Festival Song" (Nina Koshetz); Symphony No. 6.

∴

The catalogue of Glazounov's compositions includes these works:

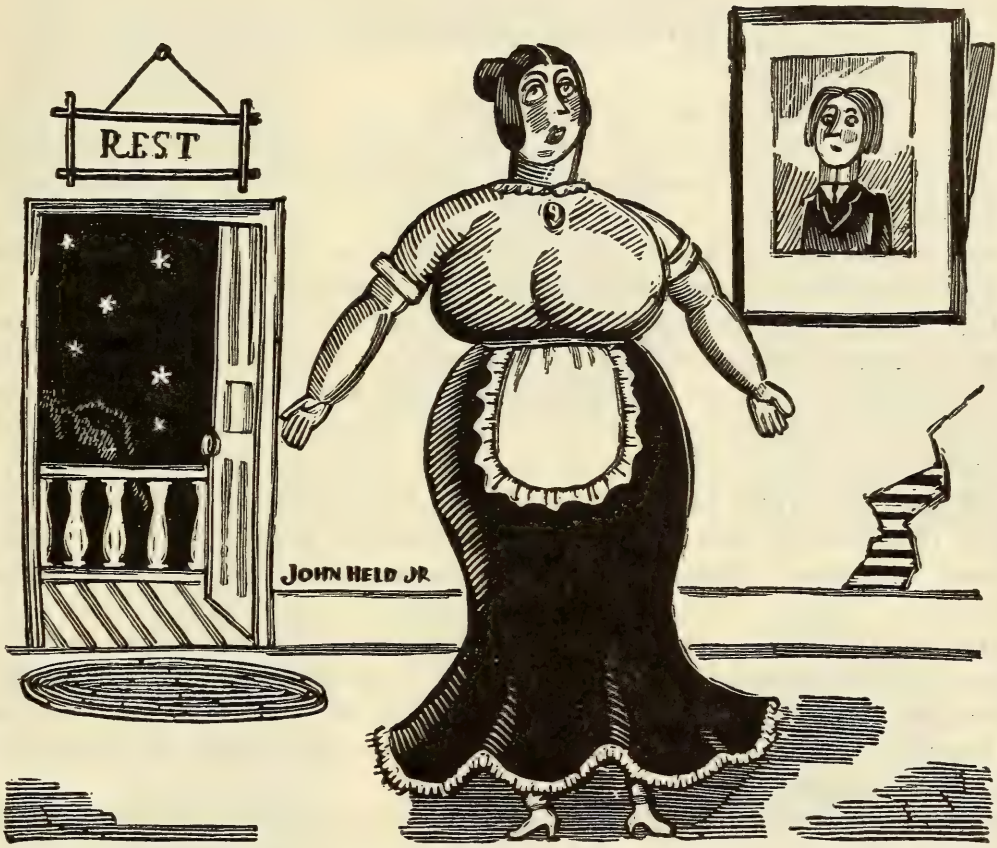
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Five Suites: "Chopiniana," "Scènes de Ballet," from the ballet "Raymonda," "From the Middle Ages."

Music for the ballet "Fern von Dänemark."

Six overtures (Op. 3 and Op. 6 on Greek themes); "Carnival"; Ouverture Solennelle; Ouverture Dramatique; "Le Chant du Destin"; Prologue Symphonique (after Gogol).

Two Serenades; symphonic poem "Stenka Razin"; Two Fantasias ("The Forest," "The Sea"); Symphonic Picture (("Kremlin"); "Through Night to Light"; "Spring"; Poème lyrique; "In memory of a Hero"; Idyl and Oriental Revery; Oriental Rhapsody; Marche Solennelle; Fantasia; Intermezzo Romantico; Ballade; Scène Dansante; Two Preludes; Esquisses Finnoises; Introduction and Dance of Salome; Cortège Solennel; Song of the Volga Bargemen.

Violin concerto; Two piano concertos; Three marches ("Wedding," "Triumphal (for Chicago Exposition); "On a Russian Theme"); Two Concert Waltzes; Mazurka; Hungarian Dance; Slovak Festival (from a string quartet).

CHAMBER MUSIC: Five string quartets; Five Novelleten for string quartet; a Suite for string quartet; a string quintet; a quartet for brass instruments.

Pieces for piano, Op. 22, 23, 25, 31, 36, 37, 41, 42, 43, 49, 50, 62 (Prelude and Fugue), 72. Two piano sonatos. Pieces for violoncello, for violin, for viola, for Waldhorn.

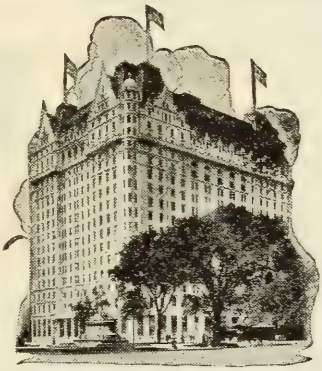
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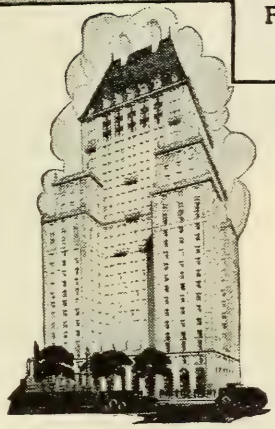
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VOCAL: Twelve songs; Cantata, Op. 63, for female chorus, solo voices, and two pianos (8 hands); Memorial Cantata, solo voices, chorus, and orchestra (Leeds Festival, England, 1901); Coronation Cantata; Pushkin Hymn (for female chorus).

Ballets: "Raymonda" (1898); "Ruses d'Amour" (1900); "The Year's Seasons" (1900).

Music for Wilde's "Salome"; music for Grand Duke Constantin Alexander's "King of the Jews."
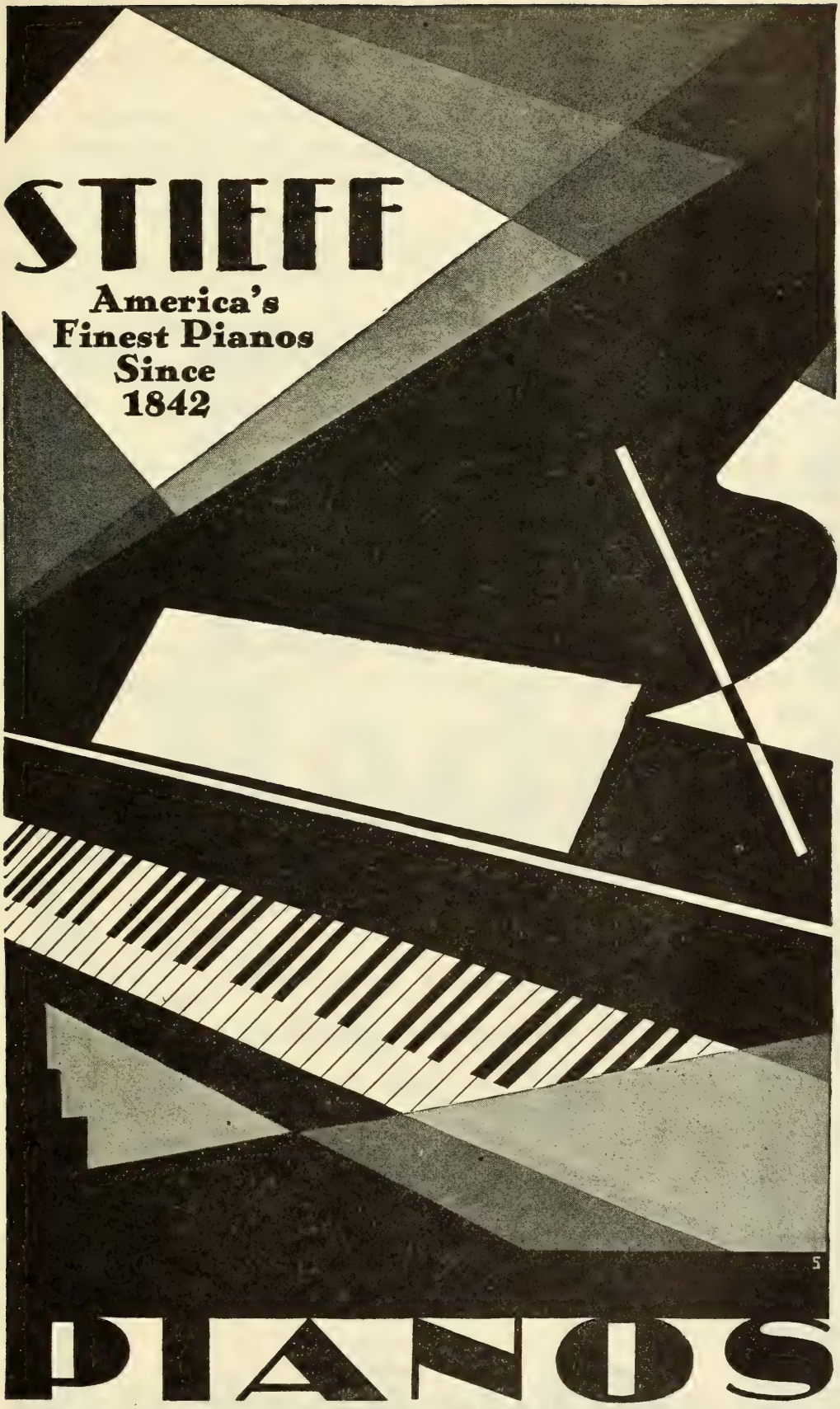
Glazounov wrote and orchestrated the overture to Borodin's "Prince Igor" from memory, and with Rimsky-Korsakov ended the opera itself. He orchestrated the two movements of Borodin's third symphony (A minor), left unfinished at Borodin's death. With Rimsky-Korsakov, Liadov, and Borodin he wrote the string quartet on the name "B-la-f."

* * *

These works by Glazounov have been performed at concerts of the Boston Symphony Orchestra in Boston:

1897. October 16, Lyric Poem, Op. 12. Mr. Paur, conductor.
1899. October 21, Symphony, C minor, No. 6. Mr. Gericke, conductor.
1901. January 5, Symphony, C minor, No. 6. Mr. Gericke, conductor.
1902. January 25, Ouverture Solennelle, Op. 73. Mr. Gericke, conductor.
1902. February 15, Suite from "Raymonda," Op. 57*a*. Mr. Gericke, conductor.

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1903. October 24, Symphony, E-flat minor, No. 4, Op. 48. Mr. Gericke, conductor.

1904. January 2, Symphony, E-flat minor, No. 4, Op. 48 (by request). Mr. Gericke, conductor.

1904. April 9, "Carnival" Overture, Op. 45. Mr. Gericke, conductor.

1906. January 17, "The Kremlin," Op. 30. Mr. Gericke, conductor.

1906. November 24, Symphony, B-flat major, No. 5, Op. 55. Dr. Muck, conductor.

1909. April 10, "Spring," Op. 34. Mr. Fiedler, conductor.

1911. October 28, Violin concerto, Op. 82 (Mr. Zimbalist, violinist). Mr. Fiedler, conductor.

1912. November 16, Ouverture Solennelle. Dr. Muck, conductor.

1913. October 18, Symphony No. 5. Dr. Muck, conductor.

1920. January 2, "Stenka Razin." Mr. Monteux, conductor.

1922. November 3, "Stenka Razin." Mr. Monteux, conductor.

1923. March 2, Symphony No. 4. Mr. Monteux, conductor.

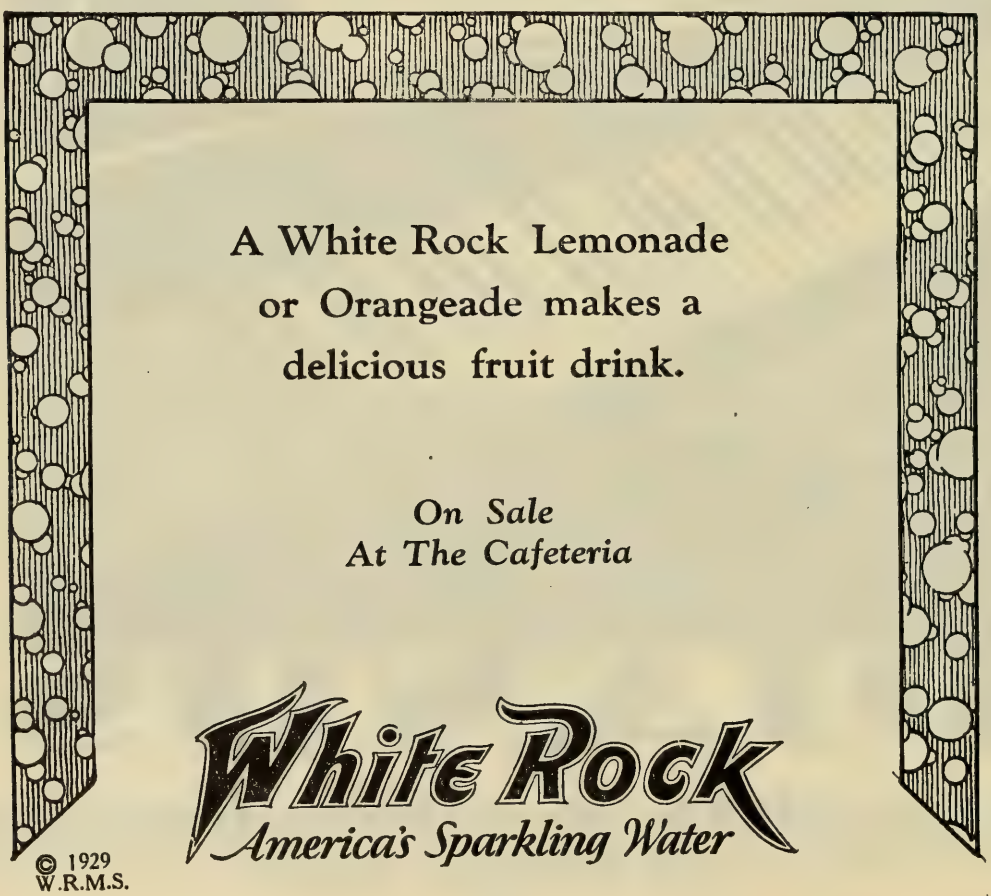
1925. February 27, Symphony No. 8. Dr. Koussevitzky, conductor.

1926. April 16, Prelude from "Moyen-Age." Dr. Koussevitzky, conductor.

1927. March 18, Violin concerto (Mr. Burgin, conductor). Dr. Koussevitzky, conductor.

• • •

The symphonic poem, "Stenka Razin," was first performed here at a Chickering Production Concert, B. J. Lang, conductor, March 23, 1904.



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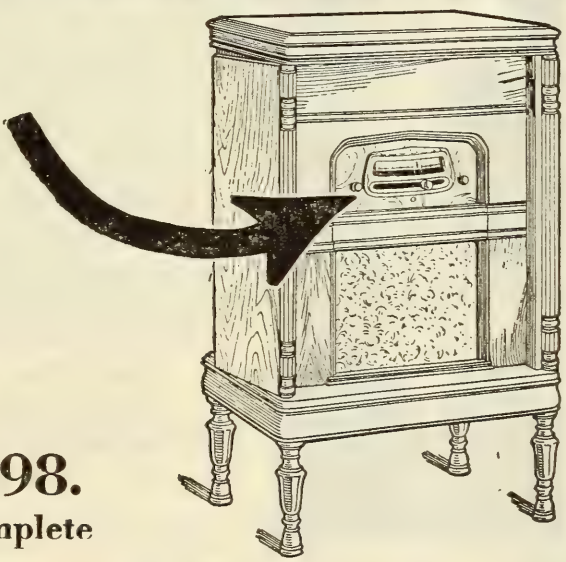




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"Scène Dansante" was performed at a Jordan Hall orchestral concert on February 28, 1907, Wallace Goodrich, conductor.

The Nocturne from the Suite "Chopiniana" was played at a "Pop" concert, May 19, 1897, Mr. Zach, conductor. The Polonaise from this Suite was played at a "Pop" concert under Mr. Zach's direction on May 28, 1897.

String Quintet in A major, Op. 39 (Boston Symphony Quartet concert), January 2, 1905.

Five Novelettes for string quartet, Op. 15, were performed in Boston for the first time on November 23, 1898, by the Adamowski Quartet.

Mr. Siloti played the pianoforte étude "The Night" Op. 31, No. 3, on February 12 and March 12, 1898, and the Prelude, Op. 25, No. 1, on February 14, 1898. Mr. Gabrilowitch played the pianoforte sonata No. 1, Op. 74, on November 17, 1906; Mr. Fox the first movement of the second pianoforte sonata, Op. 75, on November 20, 1906. Mr. Anthony played the Prelude and Fugue, Op. 61, on November 25, 1907; Edith Wells Bly, Theme and Variations, on April 27, 1909.

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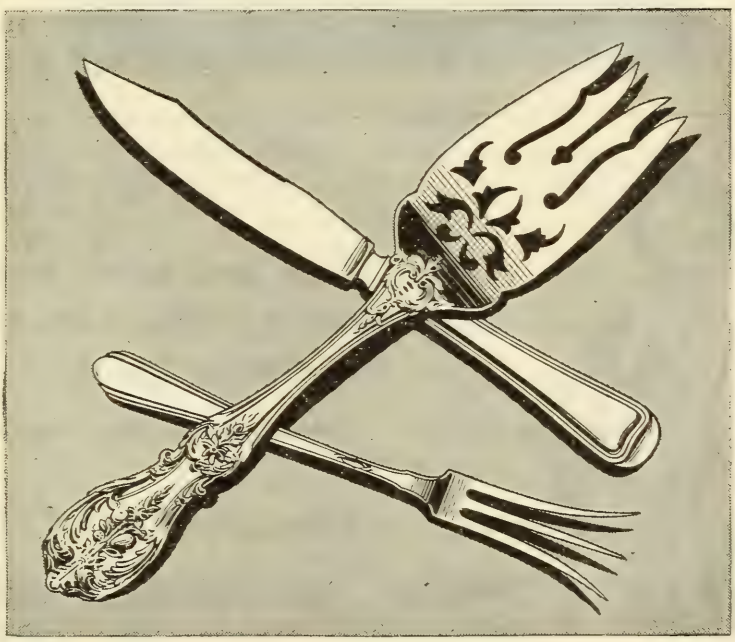
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Symphony No. 6, C minor, Op. 58 . . Alexander Glazounov

(Born at St. Petersburg (now Leningrad) on August 10, 1865; living in Leningrad)

This symphony was completed in 1896. It was performed for the first time on February 20, 1897, at one of the concerts in Leningrad of the Young Russian School, concerts organized by Belaïev, the publisher.

(The name of Belaïev, the publisher, must necessarily be associated with that of Glazounov. Belaïev, who had gained a great fortune as a merchant in grain, offered to publish at his own cost the compositions of Glazounov, his intimate friend. The young musician accepted the proposition, but insisted on introducing the Mæcenas to his colleagues. Thus the hypo-modern Russians found a publisher, and one that delighted in handsome editions. Furthermore, Belaïev gave at his own expense, in St. Petersburg, concerts devoted exclusively to the works of the younger school. It was he that in 1889 organized and paid all the cost of the concerts of Russian music at the Trocadéro, Paris. As Bruneau said: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which one stumbles and is hurt every



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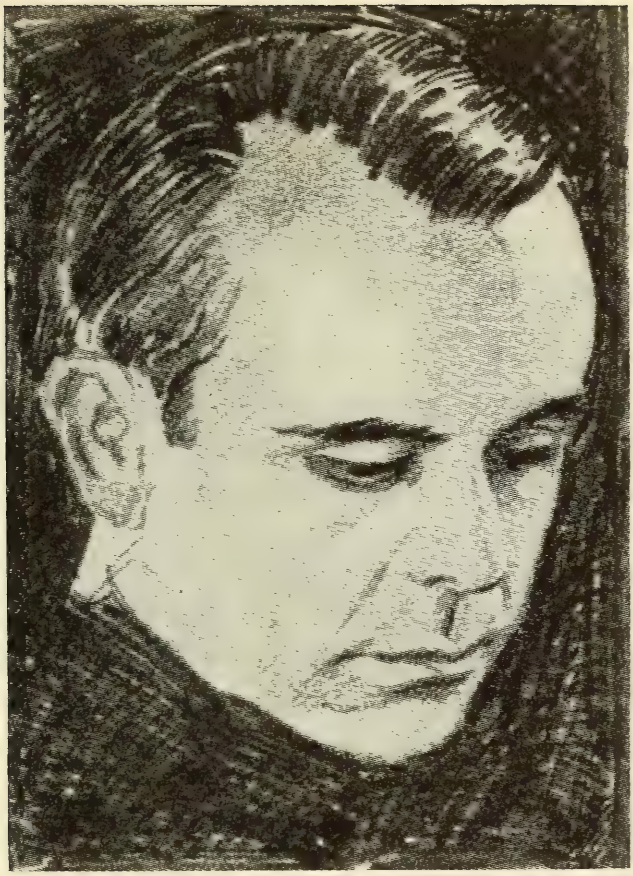
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time one tries to go out of beaten paths. I am happy to salute here this brave man, who is probably without an imitator." Mitrofan Petrowitsch Belaïev, born at St. Petersburg, February 22, 1836, died there January 10, 1904. He founded his publishing-house in 1885; in the same year the Russian Symphony Concerts; and in 1891 the Russian Chamber Music Evenings. His firm was changed by his will into a fund directed by Glazounov, Liadov, and Rimsky-Korsakov.)

The program of this concert on February 20, 1897, included also a posthumous Andante and Finale for pianoforte and orchestra by Tchaikovsky* (Serge Taneïev, pianist); Taneïev's overture "Oresteia," and a Mazurka for orchestra by Felix Blumenfeld. The compositions by Glazounov, Taneïev, and Blumenfeld were conducted by the respective composers.

The first performance of this symphony in Boston was by the Boston Symphony Orchestra, on October 21, 1899; Mr. Gericke, conductor. The second performance here was by this orchestra on January 5, 1901. The symphony is scored for three flutes (the

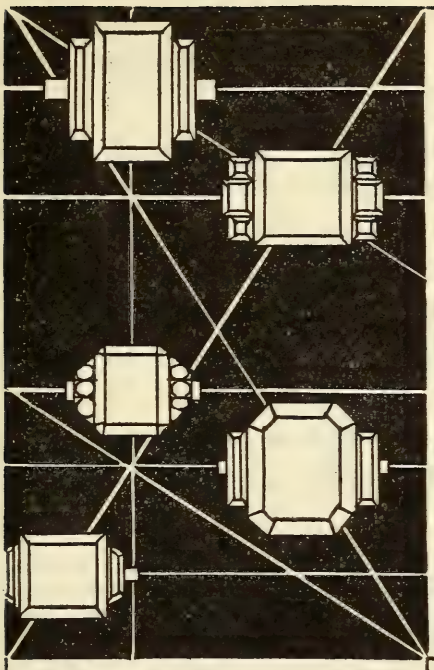
*These movements, found at Klin after Tchaikovsky's death, were arranged by him from sketches for a symphony planned in 1862. He wrote to Taneïev from Klin in July of that year: "Before I went abroad in May, I had sketched the first movement and finale of a symphony. When I was abroad, it did not at all progress. Now I have no time for it." The instrumentation of these fragments was by Taneïev.



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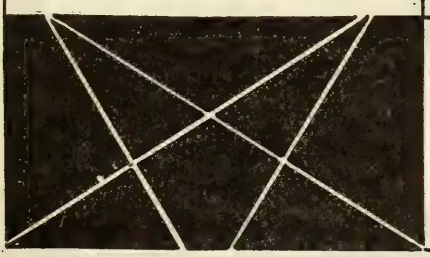
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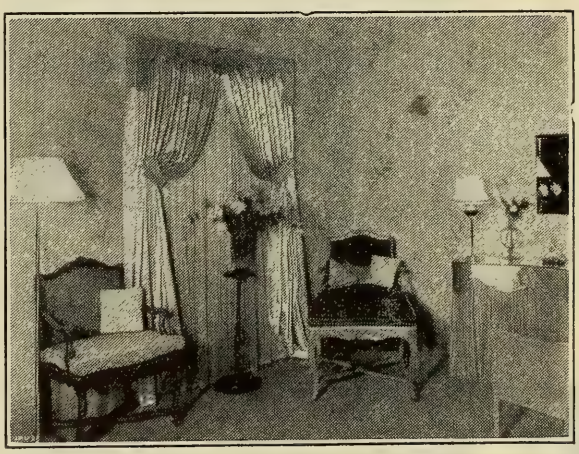
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third flute interchangeable with piccolo), two oboes, three clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, and strings. The score is dedicated to Felix Blumenfeld.*

I. There is an Introduction, Adagio, C minor, 3-4. A theme is announced "pianissimo misterioso" by violoncellos and double-basses, and worked in full contrapuntal imitation. Closer imitations follow until there is a fortissimo climax. Syncopated chromatic harmonies are given to brass instruments over a sustained tremolo in the strings. Such developments lead to the main body of the movement, Allegro passionata, C minor, 2-2. It opens with the first theme (strings), which is the theme of the introduction with a different rhythm and a fuller development. The second

*Felix Michailowitsch Blumenfeld was born at Kovalevska in the Russian government Chersson, on April 19, 1863. He was educated musically at the St. Petersburg —now Leningrad—Conservatory where he took piano lessons of Theodore Stein (1819–1893). He taught piano playing at this conservatory in 1885 and in 1897 was made a professor. During the years 1898–1912 he was one of the conductors at the Royal Opera House. Among his compositions are a symphony, C minor, Op. 39; a Mazurka for orchestra; an Allegro in A major for piano and orchestra; a string quartet in F major, Op. 26, which was awarded a prize by the Society for Chamber Music; pieces for the violoncello, Op. 19, Op. 23; songs, and many piano pieces. His brother Stanislaus (1850–1897) was a pianist, a teacher, and the director of a music school. Another brother, Sigismund (born at Odessa in 1852), a composer of songs and piano music, lives in Leningrad.

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theme, più tranquillo, E-flat major, is for the violins; it is taken up later by the wood-wind. The first theme returns in a more condensed form. Figures from it are put against the second theme in a sonorous climax. (This second theme is a more melodic version of a sighing phrase in the Introduction.) The dramatic free fantasia ends with a return of the syncopated harmonies for the brass in the introduction. The third part begins piano with the second theme in A-flat major for the wind, then is like the first part until a stormy coda sets in, Poco più mosso, C minor.

II. Tema con variazioni. There are seven variations on a theme given out in harmony by the strings. Some of the variations are contrapuntal; some are freely romantic.

Var. I. Più mosso. Allegro moderato, G major, 2-4.

Var. II. Allegretto, G major, 3-8, leading without pause into

Var. III. Scherzino, Allegro, E major, 6-8.

Var. IV. Fugato. Andante mistico, C major, 4-4, in the Gregorian Phrygian mode; *i.e.,* the scale of "white keys" beginning and ending on E. This variation leads into

Var. V. Notturno. B major, 4-4.

Var. VI. Allegro moderato, E minor, 3-4.

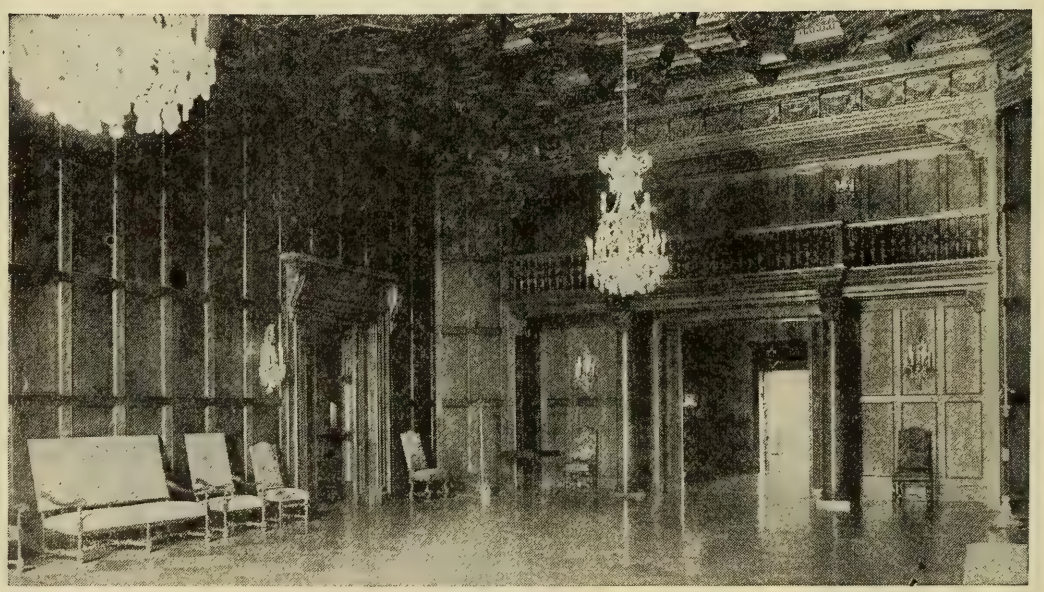
Var. VII. Finale. Moderato maestoso, G major, 4-4.

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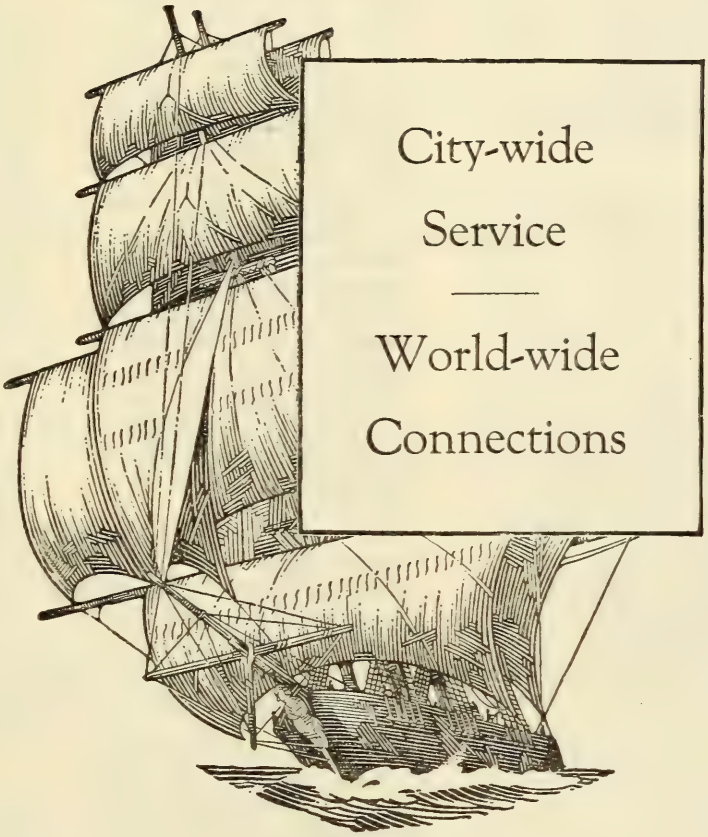
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III. Intermezzo: Allegretto, E-flat major, 3-8, in the form of a scherzo with trio. The chief theme is given at once to the woodwind with a pizzicato bass for the violoncellos. The Trio is in A-flat major, Più mosso. Theme for flute and first violins pizzicato. After a repetition of the first part's material, there are hints at the Trio's theme as a free coda for the ending.

IV. The fourth movement, C major, has somewhat the character of a Russian dance. There is free development of two themes, not very dissimilar melodically. There is persistent use of the first one, which is carried through various tempi and rhythms: Andante maestoso, 4-2; Moderato maestoso, 6-4; after which the second theme enters in Scherzando; the first returns, Allegro pesante, 9-4, and later, Allegro moderato, 4-2. The second returns, Moderato maestoso, 2-2; the triplet, 6-4 rhythm, is soon established, and the pace quickens up to the end.

Concerto for Violin with Orchestra, Op. 82

Alexander Constantinovitch Glazounov

(Born at St. Petersburg (now Leningrad) on August 10, 1865; now living)

This concerto, composed in 1904–1905, was published in 1905. It is dedicated to Leopold Auer. The composer's intention was to have

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it first played in public by Auer, but hearing Mischa Elman taking a lesson with Auer, he was so impressed by the boy's talent that he asked the teacher to allow his pupil to produce the work.* The first public performance was in the Queen's Hall, London, October 17, 1905: Elman, violinist—he was then in his fifteenth year; Henry J. Wood conductor. Auer was the first to play the concerto in Russia—at the last concert of the Imperial Musical Society at Leningrad in the season of 1904–05. The first performance in the United States was by the Russian Symphony Society in New York on March 3, 1910; Mischa Elman, violinist.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on October 28, 1911: Efrem Zimbalist, violinist; Max Fiedler, conductor. Richard Burgin was the violinist at a concert of the Boston Symphony Orchestra on March 18, 1927; Dr. Koussevitzky, conductor.

The concerto is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trom-

*The *Musical Times,* reviewing the performance, stated that the concerto "is dedicated to M. Leopold Auer, who at the composer's request had undertaken to play it for the first time, but M. Glazounov, visiting the professor while he was giving Elman a lesson, was so impressed by his extraordinary ability that the composer asked M. Auer if he would allow Elman to give the first performance of the work, a request to which the distinguished violinist willingly assented."

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bones (*poi*), kettledrums, campanelli (*poi*) triangle, cymbals, harp (*poi*), solo violin, and the usual strings. It is practically in four movements without interruption, Moderato, A minor, 4–4. The chief theme is of an expressive nature, announced at once by the solo violin with a light accompaniment, chiefly clarinets and bassoons. This theme recurs frequently. The second subject, a flowing one, is also given to the solo violin, Andante, D-flat, 3–4. This section, in aria form, is followed by an agitated section; then there is a return to the first movement. An elaborate cadenza leads to the Finale, Allegro, A major, 6–8. The chief theme is dialogued, at first by trumpets and violin. It is afterwards given out in an orchestral fortissimo. Other thematic material is of a joyous nature.

ENTR' ACTE

GLAZOUNOV, WITH BORODIN AND OTHERS

Mr. Calvocoressi talked with Mr. Glazounov in Paris last season. He wrote an account of the conversation for the *London Daily Tele-*

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graph of January 26, 1929. Mr. Glazounov was then reported as saying:

"Musical life in Russia is most active and stands at a very high level. For instance, at our Leningrad Conservatorium we have recently organized a new orchestra of students which is excellent. It is called the Glazounov Orchestra, and has already given many successful symphony concerts. We also have an operatic studio, and a number of performances have been given, soloists, choir, and orchestra being recruited from our students.

"In Moscow nowadays there are far more composers than in Leningrad. But I think I may truthfully say that Leningrad is more active, especially as regards the number of concerts that take place.

"Among the Russian composers who are not yet known, or very little known, in England, I should like specially to mention Steinberg, Shestakovich—a pupil of Steinberg—a symphony of his was recently played at Berlin—and Spendiarov, who died last year, leaving many masterpieces inspired by Armenian folk-music, which are almost unknown as yet. And then there are Miaskovsky and Glière, whose works are very little performed abroad, and a great number of younger composers, chiefly from Moscow."

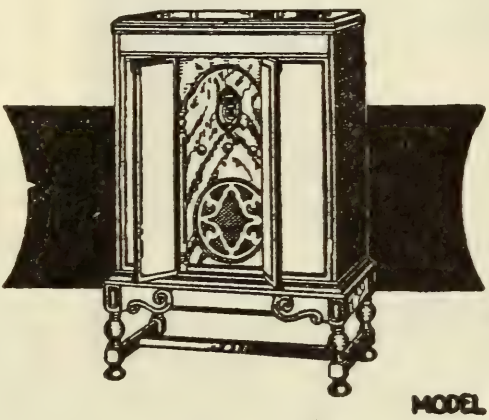
As regards his own works, Glazounov had very little to say. He has not attempted to write a symphony since completing his eighth (1904), but he has recently finished his sixth string quintet. He has also written a suite for two pianos, four preludes, and four fugues for piano, an "Idyll" for the same instrument, and (at the time of the Russian Revolution) a mazurka for violin entitled "Oberek."

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Among his orchestral compositions that are little known abroad he mentioned the "Karelian Legend."

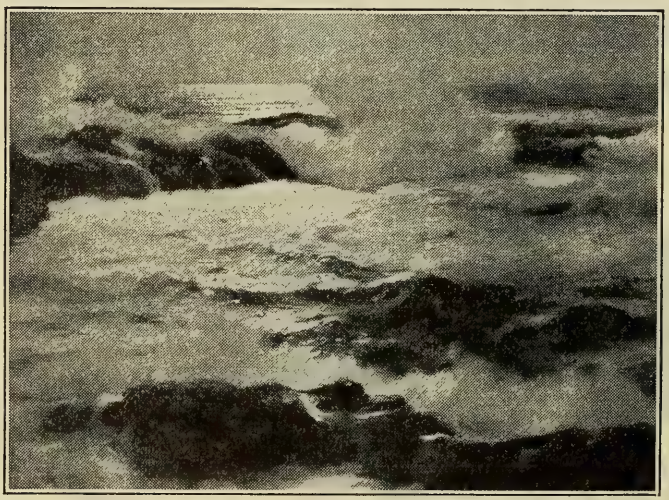
Speaking of the older Russian composers and their music, he said:

"I knew Borodin intimately during the last six years of his life, and I loved him very much. He was much older than myself, but very youthful in disposition, and very popular not only with young people, but with small children, on account of his cheeriness.

"You know that I reconstituted from memory the overture of his opera, 'Prince Igor,' which he did not write down. I had heard him play it; I knew its plan well; and soon after his death I played it to his widow, who reminded me that I had forgotten one episode in it. I added this episode in accordance with her indications, and in this form the overture was published, very nearly as he had composed it.

"As regards the first movement of his Third (unfinished) Symphony, things were not so easy. Borodin had written very little of it, and none of us knew it quite well; so that I was compelled to write certain portions of it as best I could, and stand responsible for certain passages in the working-out section.

"The scherzo had received from Borodin its final form. The slow movement was to consist of a theme and variations. Of this and of



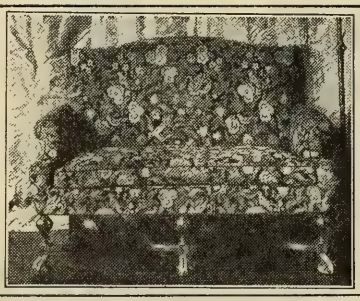
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the final section we had only a few jottings, so we left the matter at that.

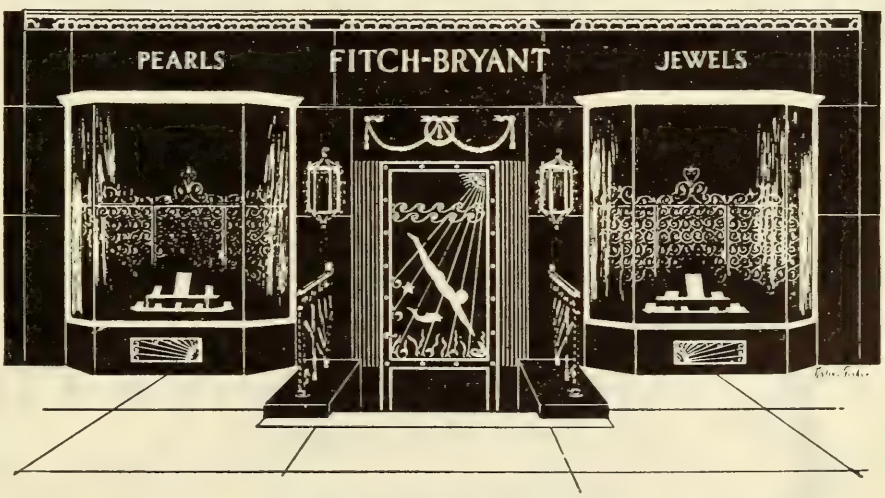
"It has been said that I introduced alterations in the text of Borodin's first symphony. This is altogether untrue. I never took part in any revision of that work, and besides, all the differences between the text as first published in piano duet form and the text of the full score were of Borodin's own doing.

"He spent much time discussing matters with his friends Balakirev and Rimsky-Korsakov before deciding upon them. It was also Borodin himself who altered the exposition of the first movement of his second symphony. He was reluctant to do so at first, but eventually acknowledged that it was too short as it stood. There

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are some minor points in the scoring which might be improved, I think. In fact, I have made bold to write out a few passages afresh, but I did not publish them. I may do so some day, under my own responsibility.

"Curiously—quite incomprehensibly, I think—Tchaikovsky did not like Borodin's music—only a few bits, here and there, pleased him. Nowadays 'Prince Igor' is becoming increasingly popular in Russia. Operatic performances are given to workmen's circles, and it is always Borodin's masterpiece that is asked for. Many of Rimsky-Korsakov's operas enjoy a similar popularity.

"Balakirev's music is not very much played. His symphonies suffer, perhaps, from the fact that he took too long over them, and they may have lost part of their vitality in the process of constant remodeling to which he submitted them. But they contain a good deal of very fine music. And it should not be forgotten that, in point of fact, Balakirev was the first Russian composer to write a symphony. Most of his First Symphony (in C major), which he kept by him over thirty-five years before publishing it, was written, and known in musical circles, long before Borodin's Symphony in E-flat major appeared.

"I often regret that greater attention should not be paid nowa-



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days to the excellent things that are to be found in César Cui's music. It is true that, at best, his works are good in parts only. But when they are good, they reach a very high standard; and they have exercised no small measure of influence on the evolution of the Russian school. The opera 'Ratcliffe,' especially, contains much that is altogether admirable. It is a pity that it should remain forgotten."

In reply to my question, Glazounov said that his present journey was not to extend to England—which he very much regretted, as he kept a warm memory of his visits there.

"I have had," he said, "very friendly relations with Stanford, with Parry, and with Sir Alexander Mackenzie. I remember attending performances of my works by students at the Royal College of Music, and deeply appreciating the standard of them. I especially remember the performance of my symphonies from the first to the seventh, Stanford conducting.

"One thing which struck me very much at the time was the number of lady performers among the violins. Naturally I have followed, from afar, recent developments in British music, and am very much interested in them. I shall gladly seize the earliest opportunity of coming into closer contact with Britain's music and musicians."

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able with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, four kettledrums, bass drum, cymbals, tam-tam, harp, and strings. The composer conducted the symphonic poem at a concert of Russian music at the Trocadéro, Paris, on June 22, 1889—the year of a World's Exposition there. Tchaikovsky in February of that year recommended the poem to Klindworth for a concert of Russian music in Berlin. The work was first heard in Boston at a Chickering Production Concert, March 23, 1904, B. J. Lang conductor. It was played at concerts of the Boston Symphony Orchestra on January 2 and 3, 1920; November 3 and 4, 1922. The Russian Symphony Society, Modest Altschuler, conductor, performed it in New York on December 24, 1904.

At first Glazounov was given to fantastic, imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-o'-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razin" is built on three themes: the first is the melancholy song of the bargemen of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the



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bargemen is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

In Turgeniev's strange story, "Visions," the narrator takes one of his flights in air with the unseen companion Ellis at night over the Volga. Ellis told him to shout the old war-cry of the river pirates, "Saryn na Kitchoü." He gave the cry: there were answering shouts, there were groans and yells, lamentations, indescribable noises. At least the voice of Stenka was heard giving a horrible command. There was the knowledge of bloody deeds, and then—the vision faded.

This Razin was a Cossack, who long ago ruled the Volga, led an in-

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surrection of the Cossacks of the Don in 1667, took Astrakan, devastated provinces; planned a march against Moscow, but was defeated by the Tsar's army and betrayed by his companions. He was broken on the wheel in the reign of the Tsar Alexis, 1672.

The score contains an argument in Russian:

"The calm expanse of the Volga. The peaceful land around has been disturbed by the dare-devil exploits of Razin and his brave fellows in skiffs. His sweetheart, a captive Persian Princess, accompanying Razin in his incursions, tells the band of a dream in which she had seen the hetman shot, the oarsmen shut up in prisons, and herself drowned in the Volga. The Tsar's soldiers surround Stenka. Realizing that the river demands a sacrifice, he throws his sweetheart overboard as the dearest of his possessions. His followers shout, glorifying Stenka, and rush upon the soldiers of the Tsar."

Mr. Nathan Haskell Dole translated the folk song quoted below, and probably the argument published at the performance in Boston on March 23, 1904:

"The Volga immense and placid! For many years those along its banks had dwelt in peace when suddenly appeared the terrible hetman Stenka, who at the head of his savage band ran up and down

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the Volga devastating and pillaging the villages and towns along its shores. As the folk-song has it:

"Forth swiftly swam the light canoe,
The light canoe of the Atamán,
Of the Atamán, Stenka Razin.
The craft was everywhere adorned;
Seats it had for the Kazaki;
The sails were wove of silken cloth;
The sweeps were tipt with solid gold.
Amid the boat was a brocaded tent,
And in that brocaded tent there lay
Great barrels stuft with golden hoards.
On the treasure sat a beauteous maiden,
The mistress of the Atamán. . . .
A Persian princess, taken captive by Stenka Razin.

"One day she grew pensive, and addressing herself to the comrades of her master, she told them of a dream she had once dreamt:

" 'Listen to me, ye gallant braves;
When I was young, my sleep was light;
My sleep was light, but much I dreamed.
To me my dream seemed far from good:
I dreamed our chief was shot to death;
The Kázak oarsmen sat chained in prison;
And I—
I was drowned in Mother Volga.'

"The dream of the Princess came true. Stenka was surrounded by the soldiers of the Tsar. Seeing his ruin at hand, Stenka cried out:

" 'Never, during all the thirty years of my going up and down Mother Volga, have I made her a gift. To-day I shall give her what is in my eyes the most precious of earthly treasures.' Saying this, he threw the Princess into the Volga. The savage band began to

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sing the praise of their leader, and they all rushed upon the soldiers of the Tsar."

Mr. Montagu-Nathan finds "Stenka Razin" a "tribute to the music-historical method of nationalism." He said, writing in 1916: "At the recent production in Russia of the ballet 'Stenka Razin,' in which Glazounov's music was used, it was complained that the symphonic movement did not coincide with the dramatic action. This is not, as might have been supposed, the fault of the composer, but of the producer, the music having been written many years before the ballet was designed."

* * *

Song of the Volga Bargemen

(A theme in "Stenka Razin")

Mr. Glazounov used this song for an orchestral composition, which Rimsky-Korsakov in his Autobiography characterizes as "magnificent." It was performed in Leningrad in the season of 1905–06. Mr. Glazounov conducted a performance of it at his concert in New York on December 3, 1929.

This song is classed among the "Vólzhskia" or "Burlátzkia," songs of the "Burláki," or pullers of barges: a traditional song of these men, who, according to Mr. Kurt Schindler (Preface to his collection of "Sixty Russian Folk-Songs"), were "the most miserable slaves of the times of Russian serfdom. The inhuman practice of using human labor to haul the freighted barges up and down the river was abandoned toward the middle of the last century. Only with the help of rhythmical songs could the laborers stand the terrific strain of their physical task, songs that accentuated and systematized rhythmically their efforts of pulling and spasms of relaxation. . . . The sentiment of aspiration which speaks in the 'Razbóinitchia' (robber-songs) sounds even stronger from the wonderful Volga Songs of the 'Burláka.' . . . These songs, which (after the abolition of this slavery) have survived and spread all over the world, appeal to the sentiment of infinite and passionate longings

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as do no other musical strains. In them lives what the Russians like to term 'shirókoie razdólie,' the feeling of a wide, vast expansion.

"The text of the song consists of a few exclamations ('Eh, Ughnyem'—'Pull on, pull!" and 'Ai da da, ai da'—'Hi! Ho'), together with six other words. These six words are so cryptic, so puzzling in their meaning, that the editor could never get a satisfactory translation from his many and scholarly Russian friends These words are: *Razovyóm mui beriózu, Razovyóm mui kudryavu.* The form *razovyóm* is derived from the verb *razvit,* meaning to unwind. Thus we would deduce the literal translation to be: 'Let us unwind the birch. Let us unwind the curly one!' The most plausible explanation, then, would be that the ropes at which the individual laborers pulled were fastened around the stem of a birch, and wound and unwound with each movement, successively (in his folk-poetry, the Russian peasant always likens the fluffy foliage of his beloved birch-tree to the curly locks of a maiden)."

The English version of the song, as given by Deems Taylor and Kurt Schindler, is as follows:

"Pull, boys, pull! Pull, boys, pull!
Once again, lads, once again!
Pull the rope that rows the boat,
Winding round yon curly birch.
Aï, da da; aï, da da.
Once again, lads! Once again!
Pull, boys, pull!"

* * *

Mr. Schindler in his "Songs of the Russian People" (mixed voices), including "Ballad of the Volga," says that any Russian, questioned about the Volga Song, will at once think of "Ballad of the Volga," an early mediæval song in the days of independent nomadic tribes under their Hetmans, rather than the "Eï Uchnjem."

The "Volga Bargemen's Song" was sung in Boston on February 23, 1893, by Eugenia Lineff's Russian Choir of mixed voices. It was

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played here with thrilling effect at a concert of the Russian Balalaika Orchestra at the Hollis Street Theater on December 19, 1910. It was played here with scenic action at performances of the Chauve-Souris.

Composers have treated it in more or less elaborate form; as Stravinsky, whose arrangement for piccolo, flute, two oboes, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, and tam-tam, was first performed in April 1917, at the Costanzi Theatre, Rome, Ballet Russe, entertainment for the benefit of the Italian Red Cross. The score was published in 1920. The first performance in Boston was at a Young People's Concert of the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on November 4, 1924. The Boston Symphony Orchestra played it at its concert on January 23, 1925, when the programme was devoted to Stravinsky and his works. (He played his concerto for piano and wind orchestra with double basses —first performance in this country.)

Charles Martin Loeffler's Sextet, A minor, for strings (Kneisel Quartet), performed in Boston, February 27, 1893; Agide Jacchia's orchestral transcription, performed in Boston at "Pop" concerts.

ERRATA: Programme Book of December 6, 7, 1929. Page 558, footnote, second line from the top. For "Euranthe" read "Euryanthe."

Programme Book of December 27, 28. Page 798, fifth line from the top. For "Block" read "Bloch." Page 818, ninth line from the bottom. For "Serko" read "Sorko."

Programme Book of January 3, 4, 1930. Title-page. For "Cantitum" read "Canticum." Page 847. Ninth line from the top: Change "program of that concert" to "program of the Zurich concert." Page 888. Eighth line from the top. Change in "his 'Franciscus'" to "in Tinel's 'Franciscus.'"

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HANDEL.....“Pack clouds away”*
ARNE.....“Love me or love me not”*
HOWARD.....“Love in thy Youth”*
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BRAHMS.....“Ruhe, süssliebchen”
“Nicht mehr zu dir zu gehen”
“Sontag”
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“Choose your seat and sit down”
(Arr. by Edward Boatner)
“Oh, shepherd, feed my sheep”
“Lit’l David play on a yo’ harp”
“In-a dat mornin’ ”

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BEETHOVEN.....Sonata, Op. 78
SCHUMANN.....Novelette
CHOPIN.....Sonata in B-flat minor
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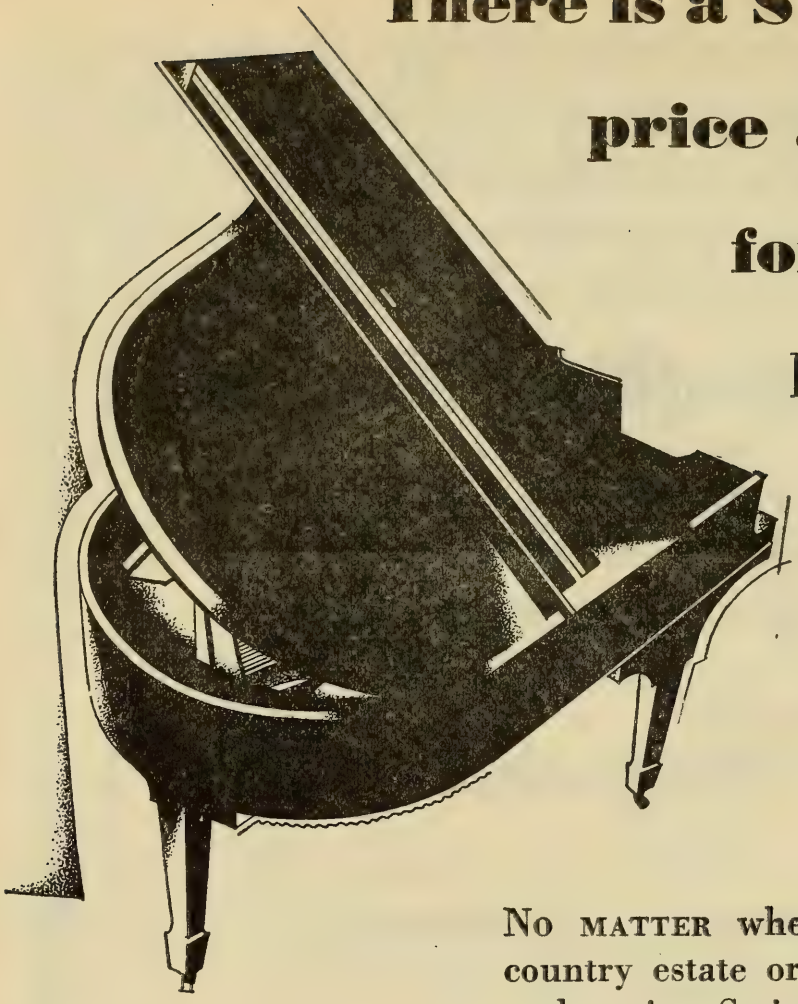
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Grover, H.
Werner, H.

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Gerhardt, S.
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Barth, C.
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Basses.

Kunze, M.
Vondrak, A.
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Oliver, F.
Ludwig, O.
Frankel, I.
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Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

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Hamelin, G.
Arcieri, E.
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Battles, A.

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Horns.

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Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
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Rochut, J.
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FRIDAY AFTERNOON, JANUARY 24, at 2.30 o'clock

SATURDAY EVENING, JANUARY 25, at 8.15 o'clock

EUGENE GOOSSENS will conduct these concerts

Wagner . . . . . A Faust Overture

Schumann . . . Symphony in B-flat major, No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto più vivace; Trio II.
IV. Allegro animato e grazioso.

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EUGENE GOOSSENS

(Born at London on May 26, 1893; at home in London, but now sojourning in the United States)

The Goossens family years ago were gold-beaters in Flanders. The grandfather of Eugene settled in Liverpool. His son, Eugene the Elder, born at Bordeaux in 1867, became well known as an operatic conductor. To him three sons were born: Eugene, the conductor; Leon, a celebrated oboist and teacher in London*; and Adolph, a horn player, who was killed in 1916 on the Somme. There were two daughters, both harp players; one of them married a violinist.

Eugene studied at the Bruges Conservatory (1903–1905) and at the Liverpool School of Music in 1906, where he won a scholarship that took him to the Royal College of Music in London. His instructors there were Stanford, Dr. Wood, Rivarde (violin), and Dykes. From 1911 to 1915 he was a member of Sir Henry Wood's

*Leon Goossens visited Boston and played at a concert of his brother's works in Jordan Hall on February 25, 1929. The Burgin String Quartet, Mr. Langendoen, violoncellist, Gertrude Ehrhart, soprano (accompanied by Nicholas Slonimsky), assisted the composer-pianist. The programme was as follows: Quintet for strings and piano (one movement), Op. 23; Songs, Op. 19 ("The Appeal," "Melancholy," "Philomel"); Concerto for oboe and piano in one movement, Op. 43; Fantaisie, quartet in one movement, Op. 12. Piano solos: "Awakening," "Folksong" (from "Two Studies"), "The Tug," "The Hurdy-Gurdy Man," "March of the Wooden Soldiers," "The Marionette-Show". Songs: "Epigram," "Tea-time," "The Curse." Sextet for three violins, viola, two violoncellos, Op. 35.

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orchestra. He also played in the Philharmonic String Quartet. In 1915 he became associated musically with Sir Thomas Beecham. In 1921 he selected players for his own orchestra to bring out modern works that had been neglected. Since then he has been busy as a composer and as a conductor: the British National and Carl Rosa Opera companies, the London Symphony Orchestra, the Russian Ballet, and other organizations. In the spring of 1924 he organized a series of chamber concerts in London.

He first visited the United States in the fall of 1923 to conduct the Rochester (N.Y.) Philharmonic Orchestra (Eastman School of Music). The first concert was on October 17 of that year. Associated with the Eastman School of Music at Rochester, N.Y., he has been engaged as a conductor in cities of the United States from New York to Hollywood, Calif.

Mr. Goossens was a guest conductor of the Boston Symphony Orchestra in Boston on January 22–23, 1926, when his programme comprised the overture to "Der Freischütz," Brahms's Fourth Symphony, Goossens' Sinfonietta, "On Hearing the First Cuckoo in Spring" by Delius, and Debussy's "Iberia." The music by Goossens and Delius was then performed in Boston for the first time. His Scherzo, "Tam o' Shanter," was performed for the first time in the

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United States by the Boston Symphony Orchestra in Boston on March 23, 1923. His "Rhythmic Dance" was performed in Boston by the Boston Symphony Orchestra on February 22, 1929. Some of his chamber music, certain songs, and piano pieces have been played in Boston.

* * *

Mr. Goossens' chief compositions are as follows:

ORCHESTRAL:—

Variations on a Chinese theme, Op. 1 (1911), performed at the Royal College of Music, June 20, 1912. Promenade Concert, London, September 6, 1913.

Fantaisie Miniature for string orchestra, Op. 2 (1911).

"Perseus," symphonic poem, Op. 8 (1914). Promenade Concert, London, October 13, 1914.

Symphonic Prelude on a poem of Ossian (1915). Promenade Concert that year.

"Tam o' Shanter," Scherzo, Op. 17*a* (1916). Manchester, 1917.

Lyric Poem for violin and orchestra, Op. 24 (1919).

"The Eternal Rhythm," symphonic poem, Op. 27 (1920). Promenade Concert, London, October 19, 1920. Chicago, November 17, 1922.

Symphonic version of Four Conceits (originally for pianoforte), played as an interlude at performances of the Russian Ballet at the Alhambra, London.

"Fanfare," for four trumpets, for the magazine *Fanfare*, October, 1921.



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Sinfonietta, produced in London by the London Symphony Orchestra, Mr. Goossens, conductor, February 19, 1923.

STAGE MUSIC:—

"Judith," opera in one act. Libretto by Arnold Bennett.

Overture and incidental music to "Philip II.," by Verhaeren (1918). Court Theatre, London.

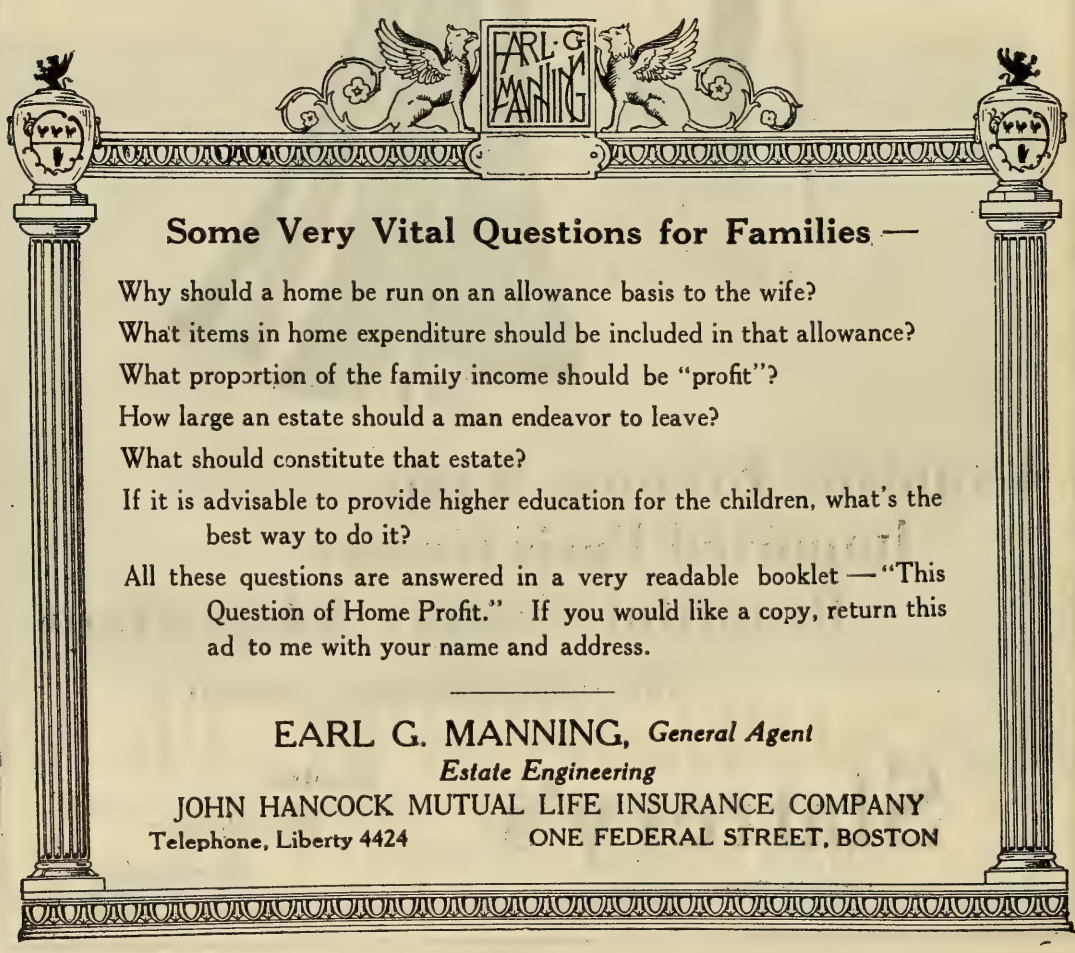
Ballet. "L'École en Crinoline," Op. 29 (1921).

Overture, six entr'actes, and incidental music to Somerset Maugham's "East of Suez" (London, September 2, 1922). Twenty-four players—the usual strings, two flutes, oboe, clarinet, bassoon, two horns, trumpet, full percussion, harp, celesta, pianoforte, on the stage a string, wind, and percussion band of Chinese, playing native ritual music, on which most of the composer's music is based.

Ballet music for Bach's "Phœbus and Pan," January 10, 1923.

CHAMBER MUSIC:—

Octuor for string quartet, flute, clarinet, horn, and harp, Op. 3 (1911). Chinese folk-song for piano and violin. Serenade for flute, Op. 4 (1912). Four Sketches for flute, violin, and pianoforte, Op. 5 (1912). Suite for flute, violin, and harp, Op. 6 (1913). Five Impressions of Vacations for pianoforte, flute, and violoncello, Op. 7 (1914). Fantaisie for string quartet, Op. 12 (1915). Rhapsody for violoncello and pianoforte, Op. 13 (1916). String Quartet, Op. 14 (1915). Two Sketches for string quartet with clarinet *ad lib.* ("By the Tarn," "Jack o' Lantern"), Op. 15 (1916). Sonata for pianoforte



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and violin, Op. 21 (1918). Pianoforte Quintet, Op. 23 (1919). Fantasy Sextet (commissioned for the Berkshire (Mass.) Festival of 1923). Piano Quartet. Idyll for wind instruments and piano. Pastorale and Harlequinade for flute, oboe, piano.

PIANOFORTE :—

Étude de Concert, Op. 10 (1915). Kaleidoscope, twelve short pieces, Op. 18 (1917–18). Four Conceits (The Gargoyle, Dance Memories, A Walking Tune, The Marionette Show), Op. 20 (1918). Nature Poems, Op. 25 (1919). Homage to Debussy, Op. 28 (1920). Three Preludes, "Ships" (Tug, Tramp, Liner), 1924.

CANTATA :—

"Silence," Gloucester Festival, 1922.

SONGS :—

Song of Fortunio and Song of Barberine, Op. 9 (1914). Two Prose Lyrics, Op. 16 (1916). Persian Idylls, Op. 17 (1916). Afternoon, Epigram, Teatime, Op. 19 (1917). The Curse, The Cowls, Op. 22 (1918). The Appeal, Melancholy, Philomel, Op. 26.

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mous theme by Arthur Bliss, Herbert Bedford, Goossens ("The Strange Case of Mr. X"), Felix White, and Gerrard Williams.

One of his songs is a setting of these lines by H. R. Barber:

> Doggerel, dithyramb, madrigal, jumble
> Of jackanape rhymes thro' my brain twist and tumble.
> Reader, my scourges imprint as you thumb,
> Mark, mark and pardon this inchoate jargon,
> These strophes I have sung.

Mr. Goossens' most important work since 1924 is a one-act opera "Judith," with the libretto by Arnold Bennett. This opera was produced at Covent Garden, London, on June 25, 1929: Judith, Göta Ljungberg; Haggith, Gladys Palmer; Holofernes, Arthur Fear: Bagoas, Walter Widdop; Achior, Dennis Noble. Mr. Goossens conducted. The opera was performed for the first time in the United States at the Academy of Music, Philadelphia, on December 26, 1929, by the Philadelphia Grand Opera Company: Judith, Bianca Saroya; Haggith, Berta Levina; Holofernes, Ivan Steschenko; Bagoas, Ralph Errolle; Achior, Carroll Ault. Mr. Goossens conducted. The performance was followed by one of Mozart's "Escape from the Seraglio" (in Italian) by Harriet Van Emden, Natalie Bodanskaya, Josef Wolinski, Ivan Stechenko, Albert Mahler, Mario Valle, and Alessandro Angelucchi, with a orchestra from the Curtis Institute of Music. Emil Mlynarski conducted.

The Boston Flute Players Club performed Goossens' Suite, Op. 5, for flute, violin, and piano on January 24, 1926, and his Phantasy Sextet for strings, Op. 35, on November 25, 1928.

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A Faust Overture . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, and ended in the Rue Pirouette; it was known for a time in the seventeenth century as the Rue des Toilières. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which Molière is said to have been born. A tablet in commemoration of his birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Haussmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; he was obliged to do all manner of drudgery

*Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1884), give 5 as the number of Molière's birth-house.

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to support himself. He composed songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust," ' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in a "cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. This music was intended for performance at

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Leipsic, where Wagner's sister, Johanna Rosalie (1803–37), the play-actress, as Gretchen, was greatly admired.*

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story. "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous applause"; it added, "We hope to hear it very soon"; but it did not give the title of the overture.

*Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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Glasenapp says in his Life of Wagner that this overture was not "Faust," but the "Columbus"* overture, which was written for Apel's play in 1835, and performed that year at Magdeburg, when Wagner

*Laube had said that this overture showed the composer in doubt as to whether he should follow in the footsteps of Beethoven or Bellini, and that the piece therefore made an impression somewhat like a Hegelian essay written in the style of Heine. H. Blanchard wrote in the *Gazette Musicale* after the performance: "This piece has the character and the form of a prelude: does it deserve the name overture, which the composer has well defined lately in this journal? Has he wished to paint the infinity of mid-ocean, the horizon which seemed endless to the companions of the famous and daring navigator, by a high tremolo of the violins? It is allowed us so to suppose; but the theme of the Allegro is not sufficiently developed and worked out; the brass enter too uniformly, and with too great obstinacy, and their discords which shocked trained and delicate ears did not permit just valuation of M. Wagner's work, which, in spite of this mishap, seemed to us the work of an artist who has broad and well-arranged ideas, and knows well the resources of modern orchestration."

Specht wrote in the *Artiste* concerning the "Columbus" overture: "The composer of the overture, 'Christopher Columbus,' Herr Richard Wagner, is one of the most distinguished contributors to the *Gazette Musicale*. After the skilful way in which he had expounded his theories on the overture in that journal, we were curious to see how he would apply them in practice. The 'Columbus' overture may be divided into two main sections: the first depicts the doubts and discouragement of the hero, whose dogged adherence to his plan is dictated by a voice from above. Unfortunately, the leading theme, intended to express this idea, was entrusted to the trumpets, and they consistently played wrong; the real meaning of a cleverly worked out composition was, therefore, lost on all but a mere handful of serious listeners. The ideas in the work show dignity and artistic finish, and the extremely brief closing Allegro gives exalted expression to Columbus's triumph."

Three unfamiliar overtures by Wagner, the "Polonia" (1836), the "Columbus," and the "Rule Britannia" (1835–37), were performed for the first time in England at the Queen's Hall, London, January 2, 1905, Henry J. Wood conductor. The *Pall Mall Gazette* said of the "Columbus" overture: "The subject naturally attracted him who was at the time girding on the armor with which he was destined to storm the future. A great deal of the 'Columbus' is very strong, very noisy, and very theatrical; but there is one passage of extremely great beauty, in which a peculiar sense of a very softly moving sea is realized, the kind of thing, for example, which Mr. Kipling attempted to sing in words like this,—

> 'Where the sea egg flames on the coral, and the long-backed breakers croon
> Their ancient ocean legends to the lazy locked lagoon,'—

with a true sense of the endless seas in the South." The "Polonia" overture, edited by Felix Mott was played at Chicago by the Theodore Thomas Orchestra, February 21, 22, 1908. The "Christopher Columbus" overture, edited by Mottl, was played by the Philadelphia Orchestra at Philadelphia, February 14, 15, 1908.

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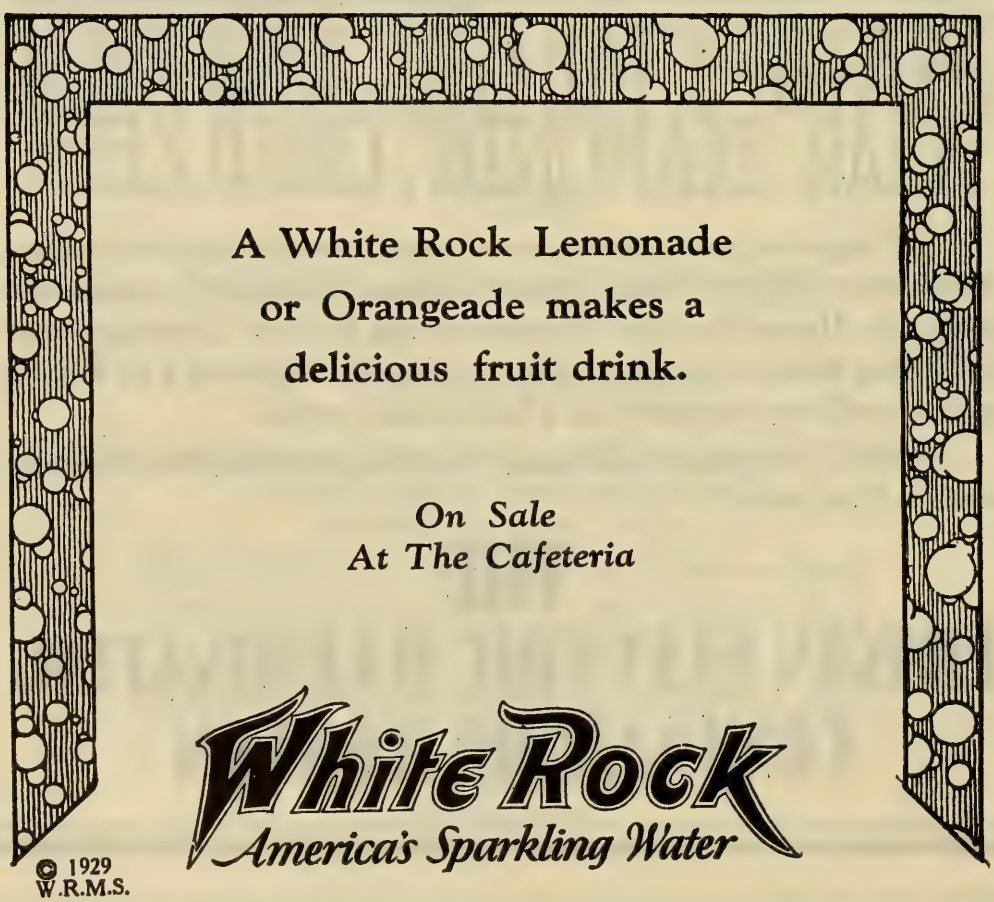
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was conductor at the Magdeburg Theatre. It was performed in Paris, February 4, 1841, at a concert given by the *Gazette Musicale* to its subscribers.

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. The programme was as follows: overture to Goethe's "Faust" (Part I.), Wagner; "The First Walpurgis Night" ballad for chorus and orchestra, poem by Goethe, music by Mendelssohn; "Pastoral" Symphony, Beethoven. Wagner conducted it. The work was called "Berliozian programme music": and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.' "

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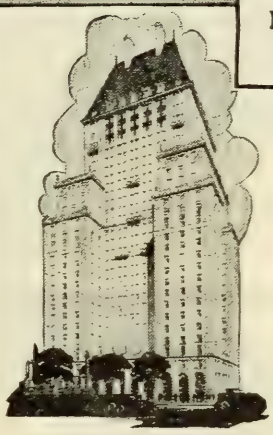
Wagner's purpose was to portray in music a soul "aweary of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors."





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Wagner wrote to Liszt (January 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again."*

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will be seen that he had already produced the overture at Weimar.† "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there,

*The translation of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.

†This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation and went well."
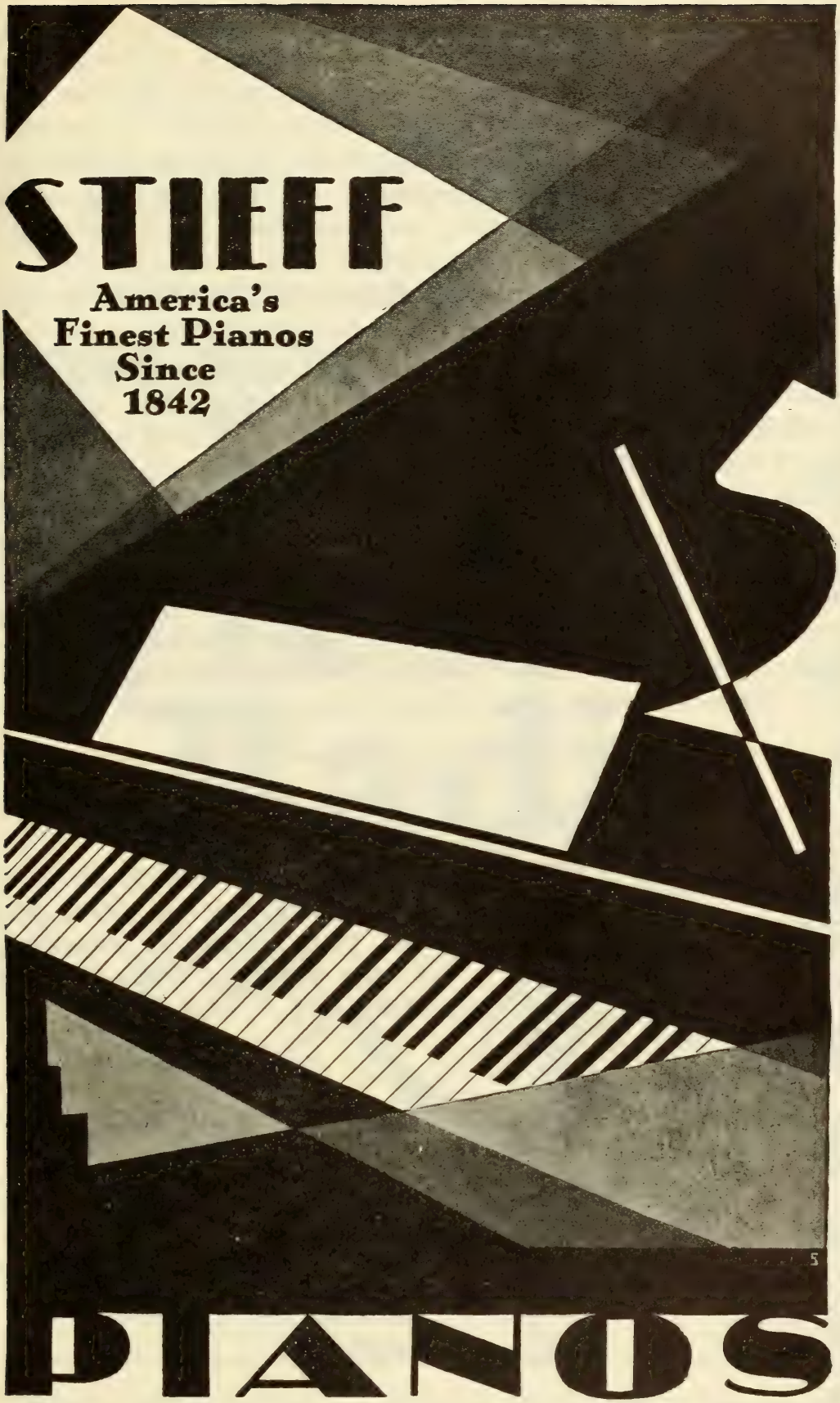
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and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner answered (November 9, 1852): "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weak-



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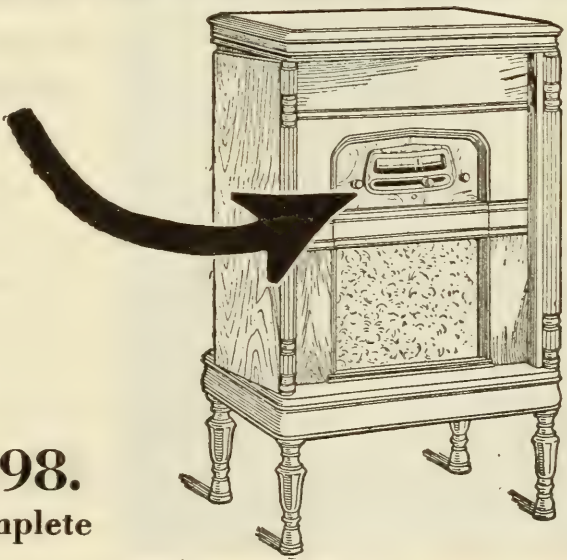




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ness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra.' "

Compare with this Wagner's letter to Theodor Uhlig (November 27, 1852): "Liszt's remark about the 'Faust' overture was as follows: he missed a second theme, which should more plastically represent 'Gretchen,' and therefore wished to see either such an one added, or the second theme of the overture modified. This was a thoroughly refined and correct expression of feeling from him, to whom I had submitted the composition as an 'Overture to the first part of Goethe's "Faust." '* So I was obliged to answer him that he had beautifully caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly understand me if I were to entitle the composition 'Faust in Solitude.' In fact, with this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his

*This was the title of the overture when it was performed for the first time at Dresden.



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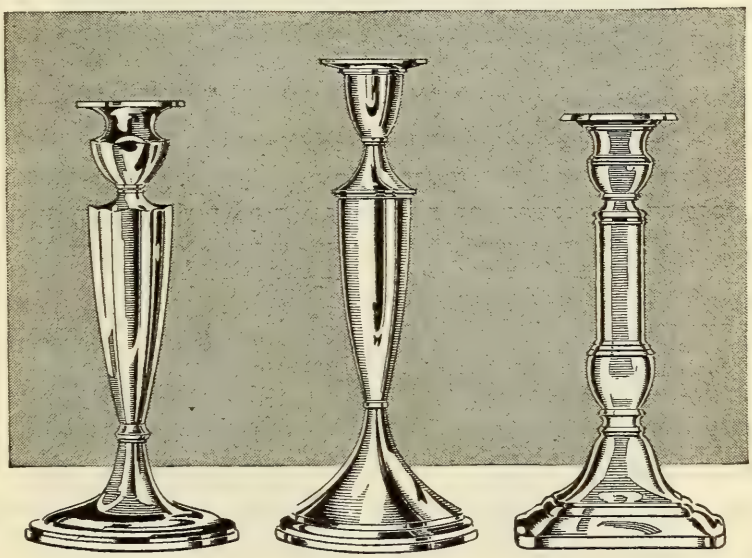
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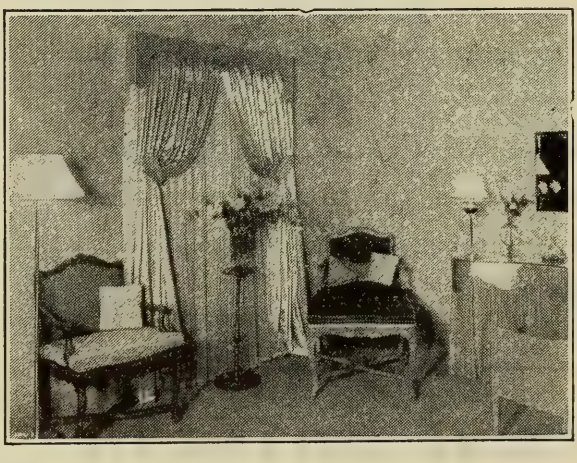
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curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then—I gave the whole up, and—true to my nature—set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music, into the clearness of the drama. However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, 'Faust in Solitude,' a tone-poem. (Curiously enough, I had already resolved upon this '*tone-poem*' when you made so merry over that name—with which, however, I was forced to make shift for the occasion.)"

Liszt asked (December 27, 1852) if Wagner could not prepare his new version of the overture for performance at a festival at Carlsruhe: "I am glad that my marginal notes to your 'Faust' overture have not displeased you. In my opinion, the work would gain by a few *elongations*. Härtel will willingly undertake the printing; and, if you will give me particular pleasure, make me a present of the manuscript when it is no longer wanted for the engraving. This overture has lain with me so long, and I have taken a great fancy to it. If, however, you have disposed of it otherwise, do not mind me in the least, and give me some day another manuscript."

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Wagner wrote to Liszt from Zürich (January 19, 1855), and congratulated him on the completion of his (Liszt's) "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach aussen nichts bewegen;
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst!

But I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:

The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest.

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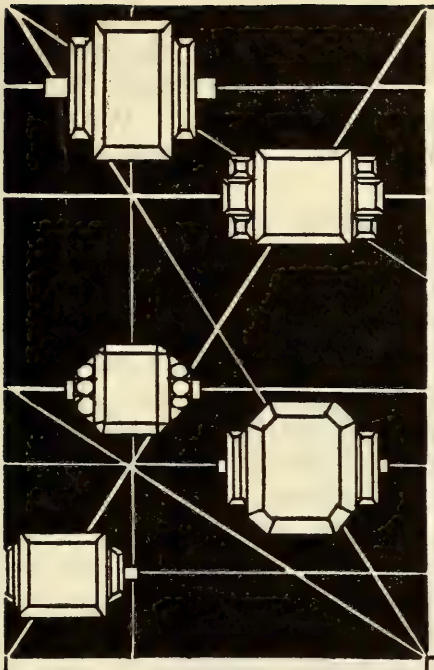
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The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgmeine Musikgesellschaft, Zürich. Wagner conducted, and had the intention of dedicating the overture to Mathilde Wesendonck. He concluded that the motto would depress her. So he sent her the score, with these words inscribed: "R. W. Zurich Jan. 17, 1855 in memory of his dear Wife,"—*zu Andenken S(einer) l(ieben) F(rau)!*

Wagner replied to a letter written by Liszt on January 25, 1855: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarseness which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:

'Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,' etc.

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Liszt approved the changes, and sent the score to the Härtels. "If you are satisfied with an honorarium of twenty louis d'or, write to

*Wagner had been invited in January, 1855, to conduct the concerts of the Philharmonic Society, London, in March, April, May, and June.

"The post had been suggested as an excellent one for seven musicians who, for various reasons, were bound either to fulfil other engagements or, by a certain clause which declared it illegal to offer the conductorship of these concerts to any one who was resident in London, were compelled to refuse it. The eighth musician to whom application was made was Richard Wagner. It is a subtle commentary upon the change which had come over the dream-spirit of the world, when, among the musicians of that period, Wagner should be reckoned as a mere eighth. The comments which were made in every direction boded not much good for the popularity of Wagner in London. Wagner, of course, at this point undergoing the throes of the great man persecuted by contemporaries, had determined to win by sheer force of character. Through all the intricacies of correspondence and criticism, of vehement passions, raised here and there, of accusations against musical accuracy, of declarations that Wagner was a mere imposter, and all the rest of it, Wagner remained true to his own ideal of self, despite everything. On March 12, 1855, he conducted his first Philharmonic concert in town, the programme including works by Beethoven, Mozart, Haydn, and Webster. J. W. Davison gave what is described by Mr. Ellis as a surprisingly mild criticism of this concert. So the tale wags on, the critics practically ignoring Wagner and pitting themselves against his prevailing genius. Chorley's *Athenæum* article is nothing more than disgusting to one who reads it anew at the present day. It is described by Mr. Ashton Ellis as 'the kick of a contemptible bully.' In any case, as time went on, the critics seem to have become divided, if only in a small way, into distinct camps; some were faintly for, and some were rabidly against Wagner. Chorley described certain movements from 'Lohengrin' as being those in which there 'is not even a pretext of melody'; he also describes the Prelude as an idea, 'if idea it be,' which recalls 'Euryanthe.' One need not go further into the details of this bulky but highly interesting biography, save by explaining that the last chapter is devoted to a general summary of the hostile attacks which Wagner had to endure, a chapter written under the title of 'Requiescant.' "—*Vernon Blackburn in the Pall Mall Gazette.*

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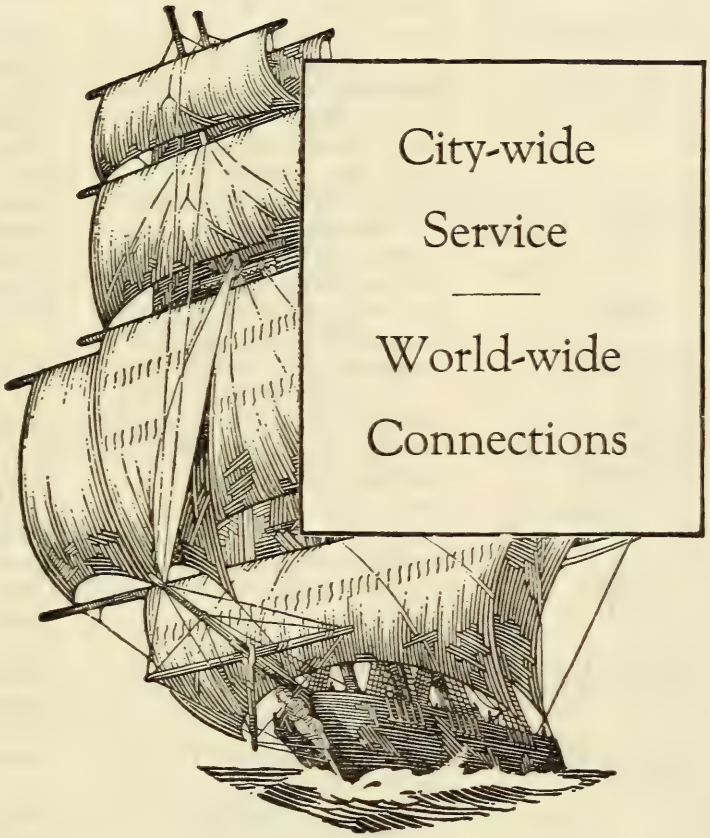
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me simply 'Yes,' and the full score and parts will soon be published. To a larger honorarium the Härtels would not agree."

Wagner answered from London: "Let the Härtels have my 'Faust' overture by all means. If they could turn the twenty louis d'or into twenty pounds I should be glad. In any case, they ought to send the money here as soon as possible. I do not like to dun the Philharmonic for my fee, and therefore want money. . . . The publication of this overture is, no doubt, a weakness on my part, of which you will soon make me thoroughly ashamed by your 'Faust' symphony. But Härtel did not consent to the change of louis d'or into pounds. Wagner complained (May 26, 1855) of an "abominable arrangement" of the overture published by the same firm; he also spoke of wrong notes in manuscript score as well as in the arrangement. "You will remember," wrote Wagner, "that it was a copy which I sent to you for your own use, asking you to correct such errors as might occur in your mind, or else to have them corrected, because it would be tedious for me to revise the copy." At the end of 1855 or very early in 1856 Wagner wrote: "I also rejoice in the fiasco of my 'Faust' overture, because in it I see a purifying and wholesome punishment for having published the work in spite of my better judgment; the same religious feeling I had in London when I was bespattered with mud on all sides."

The manuscript score of the original edition is in the Liszt museum at Weimar. The manuscript of the revised edition is, or was, until a very recent date, at Wahnfried in Bayreuth.

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The first performance of the overture in Paris was at a pasdeloup concert, March 6, 1870.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players. The music was then praised by John S. Dwight as "profound in sentiment, original in conception, logical in treatment, euphonious as well as bold in instrumentation, and marvellously interesting to the end." "It seemed," wrote Mr. Dwight, "to fully satisfy its end; it spoke of the restless mood, the baffled aspiration, the painful, tragic feeling of the infinite amid the petty, chafing limitations of this world which every soul has felt too keenly, just in proportion to the depth and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution and sings all of harmony and peace."

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eisfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. *Sehr gehalten* (Assai sostenuto), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the violoncellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the Allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. *Sehr bewegt* (Assai con moto),

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D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached, the cry of the wind instruments is again heard. There is a long development, in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on the chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

SYMPHONY NO. 1, IN B-FLAT MAJOR, OP. 38 . . ROBERT SCHUMANN

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856)

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father; after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik,* founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone; "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and,



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what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring,"

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it towards the end of that year.)

Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Towards the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." On January 17–23, 1841, she wrote that it was

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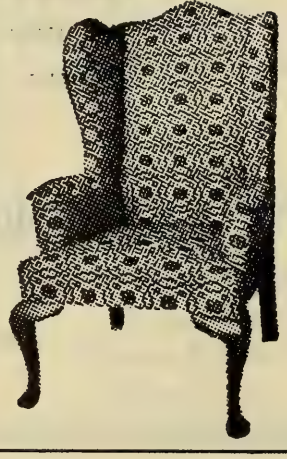
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not her week to keep the diary, "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished. I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of this great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by . . . gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26. "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27; Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul."

The instrumentation was completed on February 20.

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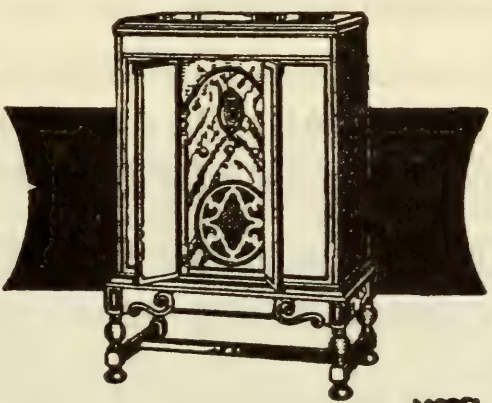
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Clara wrote to Emilie Liszt after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara; and I shall paint her therein with flutes, oboes, and harps."

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb und schwer,
Fliegst drohend über Land and Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb and feucht,
Was hast Du all' mein Glück verscheucht?

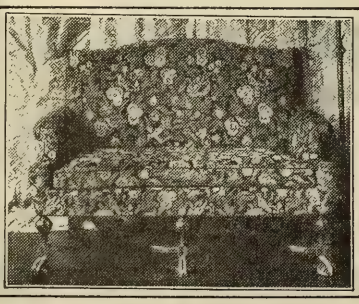
Was rufst Du, Thränen in's Gesicht
Und Schatten in der Seele Licht?
O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!



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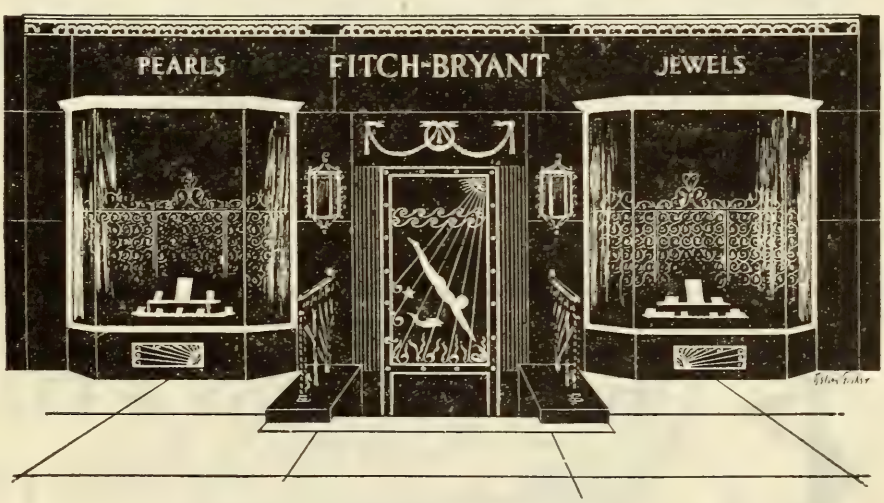
These verses have thus been turned into prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea, thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou has frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

The late John Kautz, excellent pianist and teacher, of Albany (N.Y.), who knew Böttger, contributed some years ago the following note to the Programme Books of this orchestra: "Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connec-

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tion with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, 'Im Thale blüht der Frühling auf!' he will be given the key that will dispel all his mystification. The symphony is the apotheosis of spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?' "

"Adolph Böttger," wrote Mr. Kautz, "during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipsic, and was in close friendly relations with Liszt, Schumann, Mendelssohn, Hiller, and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and the university with him; but their artistic tendencies diverged later on, and they became estranged. Böttger, like the rest of his Leipsic brethren, failed to realize Wagner's towering genius. When in a reminiscent mood, his conversation was full of interesting experiences. Thus, he once mentioned—what must now seem surprising—

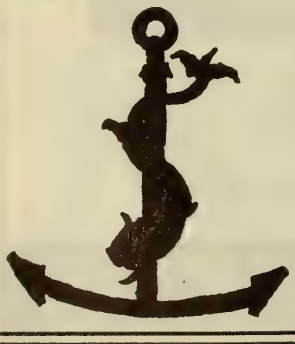


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that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonishes her to play certain of his pieces 'just twice again as slow.' In another letter he warns her against her impetuosity in playing his music. It is known that to the end of her life Madame Schumann always preferred playing the Finale of the Études Symphoniques in the first and not in the improved second version. Can we imagine it possible that the 'Schumann tradition,' as represented for years by Madame Schumann, may have been a myth, after all?"

Mr. Kautz gave as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony" the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's, containing his musical setting of Böttger's 'Ich hör' ein Vöglein locken,' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library.

"Adolph Böttger was born at Leipsic in 1815, and during the early forties achieved considerable fame as a writer of very high-class verse, representing, with Geibel, Freiligrath, and others, the aftermath of German romantic poetry; but it was chiefly as a translator of English poetry, of Shakespeare, Byron, and Longfellow, that he became renowned. His German translation of Lord Byron, in the metre of the original, was a veritable *tour de force,* reaching many editions, and resulting in making Byron's name a household word in Germany. But, while thus popularizing the fame of others, his own strong, original work was being gradually overlooked and neglected, and now his once so admired lyrics are mostly relegated to the anthologies. Böttger was only another earlier martyr to the same irony of fate that has now overtaken Edward Fitzgerald.

"Böttger was the possessor of many rare and valuable autographs and relics of departed celebrities. Among the latter were locks of hair from the heads of Schiller and Goethe down to the plug hat that had once belonged to the great and mighty Klopstock. This hat had

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for some time previously been in the possession of the dull poet and hymn writer, Johannes Minckwitz, professor of literature in the University of Leipsic; and the story goes that, as long as Minckwitz lived, he never failed to observe the annual return of Klopstock's birthday by sallying forth clad in the historic hat. Adolph Böttger died along in the seventies, in poverty and neglect. I do not know what became of his collection of rarities."

* * *

The original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

* * *

The symphony was first performed, from manuscript, at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The programme was as follows:—

Chorus, "Des Staubes eitel Sorgen" . . . . . *Haydn*
Adagio und Rondo from Concerto in F minor . . . . . *Chopin*

CLARA SCHUMANN.

Aria from "Iphigenie" (*sic*) . . . . . *Gluck*

H. SCHMIDT.

Allegro . . . . . *R. Schumann*
Song without words . . . . . *Mendelssohn*
Piece . . . . . *Scarlatti*

CLARA SCHUMANN.

Symphony (MS.) . . . . . *R. Schumann*

Conducted by MENDELSSOHN.

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Giulo Regondi and Joseph Lidle (*sic*).

Fantasie on Themes from "Moses" . . . . . *Thalberg*

Clara Schumann.

The melophone was a forerunner of the modern reed organ. It was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

• • •

On August 13, 1841, the symphony was played in the Gewandhaus, that corrections might be made for publication. The parts were published in September, 1841, and the first proofs came on September 13, Clara Schumann's birthday and the baptismal day of Marie, her first daughter. The score was not published until 1853.



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On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated:

Introduzione und Allegro vivace.

Larghetto und Scherzo.

Allegro animato.

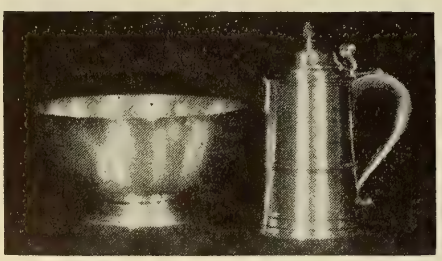
The symphony was afterwards played at Leipsic, November 15, 1841, at a concert of the Euterpe Society, led by Johann Verhulst, at Weimar, November 21, 1841, at a concert for the benefit of the Court Orchestra Musicians' Fund, led by A. E. Chelard; at Rudolstadt, January 21, 1842, led by Fr. Müller; at Bremen, February 25, 1842, at a private concert, led by Reim; at Dresden, March 1, 1842, at a subscription concert, led by Hartung; at Hamburg, March 5, 1842, at the fifty-sixth Philharmonic private concert led by F. W. Grund; at Leningrad, March 9, 1844, at a private concert arranged by Count Wielhorsky for Schumann, when Schumann led; at Vienna, January 1, 1847, in the third of Clara Schumann's concerts, when the orchestra was the full orchestra of the Imperial Court Theatre and Schumann led.

The symphony was played for the first time in England at a Philharmonic concert, London, June 5, 1854. The *Musical World*, the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's. Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

Schumann's Overture, Scherzo, and Finale had been played the year before (April 4) at a Philharmonic concert. Extracts from the review published in the same journal will show the attitude of the leading English musicians of the early fifties towards the composer:—

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Mdlle. Joanna Wagner) are the representatives of what is styled the 'æsthetic' school in Germany. The latter has written chiefly for the theatre, the former for the orchestra and the chamber. Of Wagner we expect to have an early opportunity of speaking. Of Schumann we have been compelled to speak frequently, and, as it has happened, never in terms of praise. So much has been said of this gentleman, and so highly has he been extolled by his admirers, that we who, born in England, are not necessarily acquainted with his genius, have been led to expect a new Beethoven or, to say the least, a new Mendelssohn. Up to the present time, however, the trios, quartets, quintets, which have been introduced by Mr. Ella, at the Musical Union, and by other adventurous explorers for other societies, have turned out to be the very opposite of good. An affectation of originality, a superficial knowledge of the art, an absence of true expression, and an infelicitous disdain of form have characterized every work of Robert Schumann hitherto introduced in this country. The affected originality had not enough of genuine feeling to be accepted, while the defects by which it was accompanied gave its emptiness and false pretension a still smaller chance of taking hold of public favor. The statement of these objections, however, has always been met by the answer: 'Oh, you have not heard Schumann's best works; you should know his orchestral compositions, his Symphony in B-flat, and, above all, his Overture, Scherzo, and Finale.' Well, we have heard the Overture, Scherzo, and Finale . . . and we regret to say that, bad as we consider the chamber compositions of the author, we are forced to pronounce the present orchestral works still worse." Then follows an attack on this piece, with this closing sentence: "The general style betrays the patchiness and want of fluency of a tyro; while the forced and unatural twins of cadences and progression declare neither more nor less than the convulsive efforts of one who has never properly studied his art to hide the deficiencies of early education under a mist of pompous swagger." The reviewer comments

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on the disapproval of the audience, and adds: "And yet Robert Schumann, according to some, is the composer who in combination with Richard Wagner—'Brother Wagner,' be it understood—is to raise a new school of art, to extinguish Mendelssohn, and to teach the worshippers of Handel, Bach, Mozart, and Beethoven many important secrets which the scores of these great masters have never yet disclosed. Oh, that a musical Pope would start up and write a musical Dunciad! Thus, and only thus, would the so-called æsthetic school be exposed to the world in its proper light."

Henry Fothergill Chorley was equally severe in the *Athenæum:*

"Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before, though we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass for an original figure, because the amorphous idol was cracked, flawed, and stained—had the nose of a Silenus above the lip of a Hebe, and arms like Rob Roy's long enough to reach its knees,—as such *centos* of common phrases and rejected chords be accepted for creations of genius because they are presented with a courageous eccentricity and pretension." Chorley then savagely reviewed the

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symphony in detail and concluded with this sentence: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks." The symphony was described by others as belonging to the "Broken Crockery School."

* * *

If the English reviewers described the Symphony in B-flat as one belonging to the "Broken Crockery School," if they hooted Schumann's works and in 1854 accused the composer of suffering from delirium tremens, the Parisian critics were far better disposed. Fragments of the symphony were performed at a Popular Concert led by Pasdeloup, January 19, 1862. The whole symphony was played at a Conservatory Concert led by George Hainl on December 15, 1867. The critics praised the music; said the audience was "ravished by the beauty of the music." Schumann influenced the French as well as the Russian composers. The English were faithful to Mendelssohn, and their composers have not yet wholly escaped from slavish imitation of the least praiseworthy characteristics of that composer. It was an Englishman who said of Schumann, "Having an inordinate ambition to be ranked as an original thinker, he gives to the world the ugliest possible music." It was Emile Zola who, in his "L'Œuvre," put into the mouth of Gagnière: "O Schumann, despair, the luxury of despair! Yes, the end of all, the last song of mournful purity, soaring over the ruins of the world!"

In Vienna the symphony, led by Schumann in 1847, fell absolutely flat. The composer was known only as "Clara Wieck's husband," and for years in Vienna he was associated with Liszt and Wagner as makers of *Zukunftsmusik,* dangerous fellows. Schumann was thus strengthened in his earlier opinion, that "the Viennese are an ignorant people, and know little of what goes on outside their own city." Nor was the symphony more favorably received in 1856, when it was conducted by Hellmesberger. In 1861 the Viennese public first began to find some beauty in the music.

* * *

The first performance in New York was by the Philharmonic Society, April 23, 1853, led by Theodore Eisfeld.

The first performance in Boston was a little earlier, January 15, 1853, by the Musical Fund Society, Mr. Suck conductor. The

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score itself, however, was known here before that date. Mr. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason, New York, 1901, pp. 40, 41.)

John S. Dwight reviewed the performance in his *Journal of Music,* January 22, 1853: "We doubt not, very various opinions were formed of this composition among the audience. To many its novelty (without superficial brilliancy) and its very richness, fulness, earnestness of meaning made it dull, and would have made it so, had it been ever so perfectly presented. On the other hand, the initiated, intimate admirers of Schumann (what few there were there present) were naturally keenly sensitive to every fault of execution, and could scarce contain themselves from crying out about the murder of their hero. . . . If parts were blurred and confused; if here and there passages were roughly rendered; if movements were unduly hurried or retarded (a matter about which we would only surmise, not knowing the work beforehand); if flutes and oboes and violins sometimes returned a thin and feeble answer to the over-ponderous blasts of the trombones—still an imposing, although now and then obscured, outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

* * *

The first performance of this symphony by the Boston Symphony Orchestra was conducted by Georg Henschel on March 4, 1882.

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The score is for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. It is dedicated to Friedrich August, King of Saxony.

I. Andante un poco maestoso, B-flat major, 4-4.

II. Larghetto, E-flat major, 3-8.

III. Scherzo, molto vivace, D minor, 3-4, but beginning in G minor.

IV. Finale: Allegro animato e grazioso, B-flat major, 2-2.

CONCERTINO FOR STRING ORCHESTRA . . . . EUGENE GOOSSENS

(Born at London, May 26, 1893; now living)

This Concertino was first performed at a concert of the Composers' League in New York, on December 18, 1929. The programme also included Alfredo Casella's Serenata for clarinet, bassoon, trumpet, violin, and wood-wind; Anton von Webern's Symphony for Chamber Orchestra; Paul Hindemith's Concerto for Organ and Chamber Orchestra; Louis Gruenberg's "Daniel Jazz" (Vachel Lindsay's poem). Mr. Goossens conducted his Concertino; Mr. Gruenberg his "Daniel Jazz." Alexander Smallens conducted the other works. Lynwood Farnham was the organist; Dan Gridley, the tenor singer in Gruenberg's "Daniel Jazz."

Mr. Goossens as a guest conducted the concerts of the Detroit Symphony Orchestra on January 2 and January 3, 1930. His programme was as follows: Beethoven, Overture to "Egmont"; Schumann, Symphony in B-flat major, No. 1; Goossens, Concertino for string orchestra; Grainger, Passacaglia, "Green Bushes"; Tommasini, Variations on "The Carnival of Venice."

The Programme Book of these concerts in Detroit contained the following notes written by Mr. Goossens about his Concertino:

"In its original form, it was written as a string octet in 1927, and as such received its first performance by the International String Quartet and the Poltronieri Quartet of Milan, in London, last March. The work is in one movement and is written somewhat in

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the style of the old Italian concertos (Vivaldi, for example). It contains, however, three distinct parts—an opening Allegro moderato, followed by a slow section, Andante expressivo, and concluding with an Allegro.

"The work is based on the rhythmic figure heard at the outset, a figure which also forms the basis of the concluding Allegro. The theme of the slow movement is in folk-song vein,* and constitutes a contrast to the first and third sections. Just before the end of the Finale, the Allegro movement is interrupted by a sudden change of time and key to an Andante, 4-4, in which the principal theme temporarily assumes a darker, more somber, and altogether more sinister aspect, as though the gay, jovial nature of the Finale had been interrupted by some tragic reminiscence. This lasts but a short time, however, and the Concertino concludes with a lively Presto.

"The violins are divided into four parts throughout; the violas and violoncellos into two parts each; and there is an independent bass part which is not used, of course, when the work is being performed as a string octet."

Symphonic Poem, "Feste Romane" (Roman Festivals")

Otterino Respighi

(Born at Bologna, Italy, July 9, 1879; living at Rome)

Respighi in his "Fontaine di Roma" (1916) endeavored, as he says, "to reproduce by means of tone, impressions of certain natural aspects of the Eternal City"; in "Pini di Roma" (1924), he "resorted to Nature as a point of departure in order to recall memories and visions"; in "Feste Romane," complete in 1928, "visions and evocations of Roman fêtes."

The first performance anywhere was from manuscript at New

*Mr. Goossens writes to us: "The folk tune used in the slow movement is not an *actual* folk tune, but an original theme in folk-tune style."

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York by the Philharmonic Symphony Orchestra on February 21, 1929, Arturo Toscanini, conductor (his first appearance in New York that season). The programme also included Mozart's Symphony in D minor (K. 385), Debussy's "Iberia," and the Overture to "Tannhäuser." The poem is scored for a huge orchestra, including a mandolin. Respighi said that "the instrumentation represents the maximum of orchestral sonority and color" achieved in his scores.

The score, published in 1929, contains this argument:

I. Circenses (Circus Maximus). "A threatening sky hangs over the Circus Maximus; it is the people's holiday: 'Hail! Nero!' The iron doors are unlocked, the strains of religious song and the howling of wild beasts float on the air. The crowd rises in agitation; unperturbed, the song of the martyrs develops, conquers, and then is lost in the tumult."

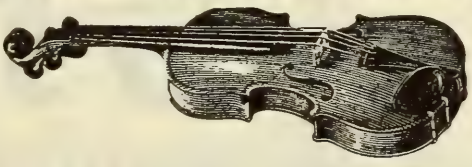
II. The Jubilee: "The pilgrims trail along the highway, praying.* Finally appears from the summit of Monte Mario, to ardent eyes and gasping souls, the holy city: 'Rome! Rome!' A hymn of praise bursts forth, the churches ring out their reply."

III. The October Festival: "The October festival in the Roman 'Castelli,' covered with vines: hunting echoes, tinkling of bells, songs of love. Then in the tender evenfall arises a romantic serenade."

IV. The Epiphany: "The night before Epiphany in the Piazza Navena: a characteristic rhythm of trumpets dominates the frantic clamor: above the swelling noise float, from time to time, rustic motives, saltarello cadences, the strains of a barrel organ from a booth, and the appeal of the proclaimer" (*i.e.*, "barker") "the harsh song of the intoxicated and the lively *stornello,* in which is expressed the popular feelings: *'Lassàtece passà, semo Romani!'* ('We are Romans, let us pass!')"

*Mr. Richard G. Appel points out that the Pilgrim Chant is the early German Easter hymn, "Christ ist erstanden Von der Marter alle" found in various forms as early as the twelfth century.

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IV. Rondo: Allegro.

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II. The Enemy God and the Dance of the Black Spirits.
III. Night.
IV. The Glorious Departure of Lolly and the Procession of the Sun.

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SONATA, Op. 35, B–flat minor . . . . . *Chopin*
Grave. Doppio movimento
Scherzo
Marche funebre
Finale
} Without intermission
ETUDES Tableaux, Op. 33 . . . . . *Rachmaninoff*
(*a*) F–minor
(*b*) C–major
(*c*) E–flat major
(*d*) E–flat minor
(*e*) G–minor
(*f*) C–sharp minor
VALSE Caprice . . . . . *Strauss-Tausig*
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at 3.30

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AND
Luella Meluis, Soprano

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INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FORTY-NINTH SEASON, 1929–1930

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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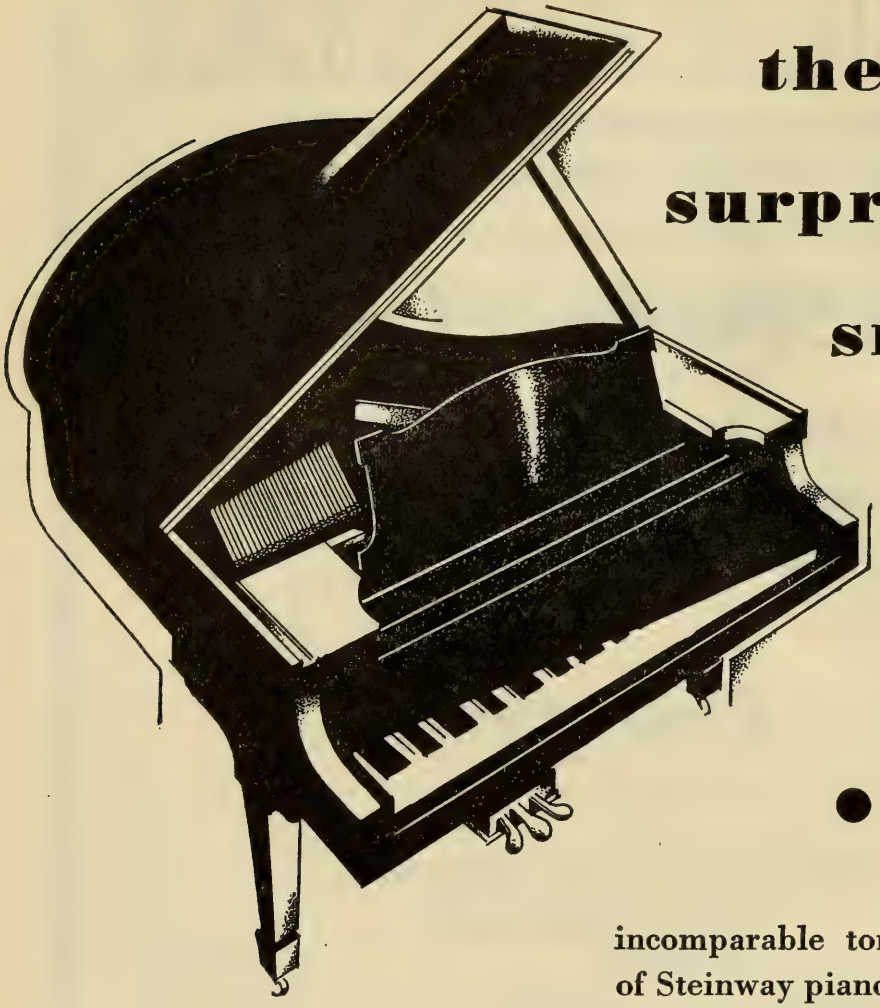
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PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

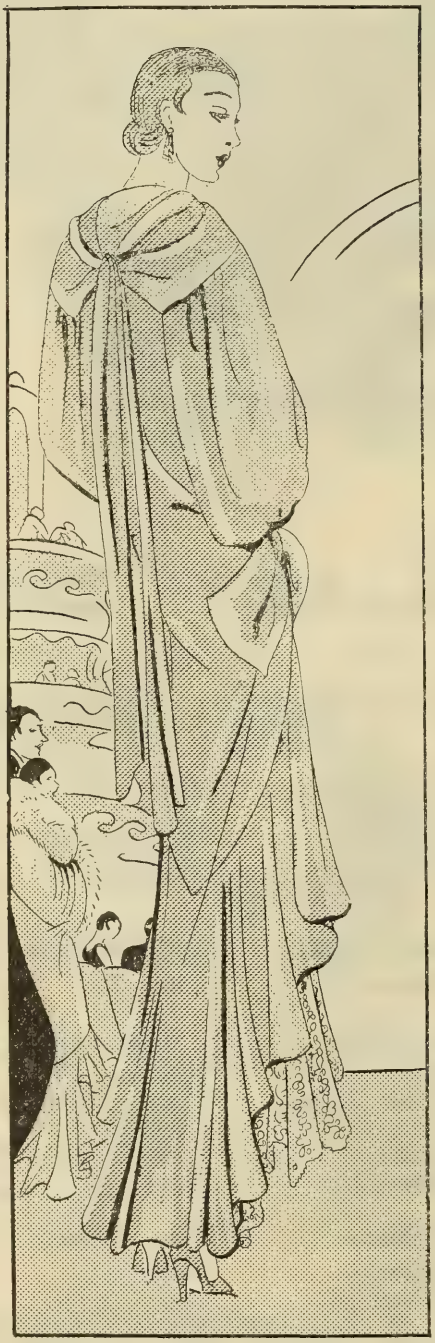
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FRIDAY AFTERNOON, JANUARY 31, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 1, at 8.15 o'clock

Mozart . . . . . Eine Kleine Nachtmusik (K. No. 525)

I. Allegro.
II. Romanza: Andante.
III. Menuetto: Allegretto.
IV. Rondo: Allegro.

Prokofieff . . . . . Scythian Suite, Op. 20

I. The adoration of Veles and Ala.
II. The Enemy God and the Dance of the Black Spirits.
III. Night.
IV. The Glorious Departure of Lolli and the Procession of the Sun.

Prokofieff . . . . . Second Piano Concerto, in G minor Op. 16

I. Andantino; Allegretto.
II. Scherzo.
III. Intermezzo.
IV. Finale.

(First time in the United States)

DeFalla . . . . . Three Dances from "El Sombrero de Tres Picos," Ballet

a. The Neighbors.
b. Dance of the Miller.
c. Final Dance.

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"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) . . . . . Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

I. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

"Serenade" and "aubade" are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of someone toward daybreak, *quod sub alban;* yet the aubade is often called serenade, even when the concert is in the morning: witness the morning "serenade" in Rossini's "Barber of Seville." Dur-

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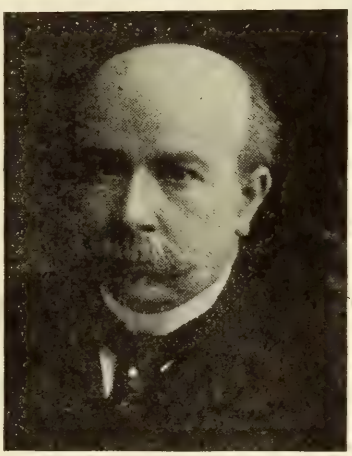
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ing the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany. They were composed of vocal music or instrumental; sometimes voices and instruments were united. The vocal serenades were usually male trios, quartets, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight serenades." Rousseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also to the silence, "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urban, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Praetorius, Werckmeister, and others, and he classes these works with *quodlibets.*

In the eighteenth century* nearly every prince or rich nobleman

*Even in the sixteenth century, princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women. What was the composition of this orchestra? Were wind instruments included? Lord Julian, at the Court of Urbino, would have a woman use only instruments of music that were suitable to her: "Imagin with your selfe what an unsightly matter it were to see a woman play upon a tabour or drumm, or blowe in a flute or trompet, or anye like instrumente: and this bicause the boisterousnesse of them doeth both cover and take away that sweete mildenes which setteth so forth everie deede that a woman doeth."—Sir Thomas Hoby's translation of Castiglione's "Il Libro del Cortigiano."

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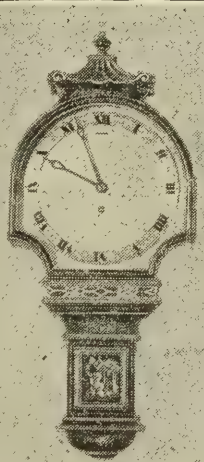
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had his own orchestra, which on summer evenings played in a park. In cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. The music composed for these open-air and evening concerts was also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there was the *cassazione,* or cassation, from the Latin *cassatio.* This species of music should have been a piece that brought the end of the concert, an overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Minuettos.* The number of movements was from one to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

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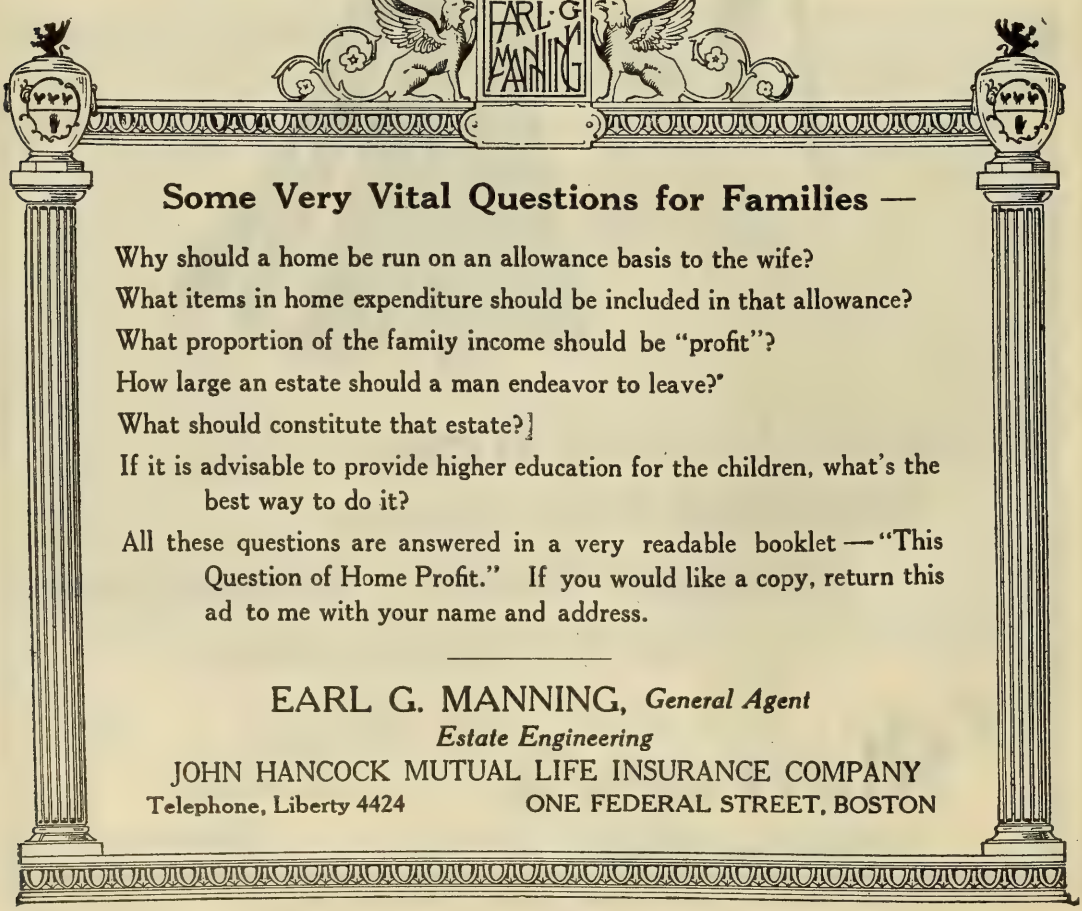
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from the older Suite in that all the movements were not in the same key, and the older dance forms—gavotte, sarabande, passacaglia, courante, bourrée, gigue, etc.—seldom appeared in them. "It is highly probable that compositions of this description were not intended to be played continuously, or with only such short waits between the separate movements as are customary in symphonies or concertos; upon the whole they were not strictly concert music, but intended to be given at festive gatherings. It is most likely that the several movements were intended to be played separately, with long intervals for conversation, feasting or other amusements between. Only in this way can the extreme length of some Serenades be accounted for. We find no instance of concert compositions of such length in other forms in Mozart's and Haydn's day."

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse*. . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one em-



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ploys a serenade out of its element—I mean effect—in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft," Hamburg, 1737, p. 101).

The first symphonies of Sammartini (1705–75?) were written for open-air performance, and Mozart wrote his father in 1782 that one Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. Volkmann planned his three serenades for concert-hall use. Brahms applied the term "serenade" to his Op. 11 and Op. 16, which were published in 1860, but Hans Volkman in his biography of Robert Volkmann (Leipsic, 1903) says that the latter did not know these works of Brahms when he composed his own serenades. Those of Brahms are more in the symphonic manner; while the purpose of Volkmann was perhaps to write music that would satisfy the dictum of the talker reported by Athenæus: "Music softens moroseness of temper; first dissipates sadness, and produces affability and a sort of gentlemen-like joy." Yet Volkmann's third Serenade begins in doleful dumps.



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SERGE SERGIEVICH PROKOFIEFF

Mr. Prokofieff was born at Sontsovka in the Ekaterinoslav government, Russia, on April 24, 1891. He received his first musical instruction from his mother. Later he studied in Moscow with Glière and S. I. Taneïev. At the Leningrad Conservatory, which he entered in 1903, he was taught by Ljadov, Wihtol, and Rimsky-Korsakov (theory and composition), Mme. Essipov (pianoforte), Tcherepnin (conducting). Graduating with the highest honors, he won in 1914 the Rubinstein prize by his first pianoforte concerto. He left Russia in 1918, crossing Siberia, stopping in Japan* before he arrived at New York from the Pacific Coast in September of that year.

He began to compose when he was five and a half years old. Even then he dreamed of the stage. He composed operas: "The Giant" when he was seven; "The Deserted Islands" when he was nine; "The Feast" (after Pushkin), when he was twelve. He orches-

*Boris de Schloezer, in his sketch of Prokofieff ("Dictionary of Modern Music and Musicians," London and New York, 1924), says that Prokofieff, having left Russia in 1918, "was for some years in Japan." Years?

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trated only the third. Then came a symphony in G major. "Undina," an opera in four acts, was composed and scored when he was thirteen years old. In the first years at the Leningrad Conservatory, he produced no less than one hundred works, including a symphony in E minor, six pianoforte sonatas (one of which, F minor, was revised and published in 1909 as Op. 1) ; two violin sonatas, and ninety pianoforte pieces. These compositions, regarded by him as immature, have not, with the exceptions noted, been published. The list of some of his later compositions includes:

1909. The opera "Maddalena"; Sinfonietta, Op. 5.

1910. Symphonic poem, "Dreams"; symphonic poem, "Poême d' Automne," Op. 5.

1911. First pianoforte concerto, Op. 10.

1912. Second sonata for pianoforte; Toccata for pianoforte; Ballade for violoncello and pianoforte.

1913. Second pianoforte concerto, Op. 16 (first version).

1914. Scythian Suite for orchestra; "Sarcasms" for pianoforte; "The Ugly Duckling," Fairy Tale for mezzo-soprano and piano, Op. 18 (after H. C. Andersen).

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1915. First version of the ballet "Chout."

1916. "The Gambler," opera in four acts (based on a novel by Dostoievsky).*

1917. Classical symphony; Sonatas Nos. 3 and 4 for pianoforte; violin concerto; twenty "Visions Fugitives" for pianoforte; "They are Seven," Incantations for tenor, chorus, and orchestra after an Akkadian cuneiform inscription, Op. 30. Produced in Paris, May 29, 1924, for solo voices, chorus and orchestra.

1919. Overture on Yiddish themes, for a small orchestra, Op. 34.

1920. Second version of "Chout" ("Story of a Jester Who Fooled Seven Other Jesters"), produced by the Diaghilev Ballet Russe at the Gaité Lyrique Theatre, Paris, May 17, 1921. Produced in London in June, 1921. Performed at the Neighborhood Theatre, New York, as "Buffoon," in March, 1924.

1921. Third pianoforte concerto.

1923. Piano sonata, No. 5, second pianoforte concerto (second version).

1924. Quintet for oboe, clarinet, violin, viola, and double-bass; Second Symphony, Op. 40, first performance by Dr. Koussevitzky, Paris, May, 1925.

1925. Ballet "Le Pas d'Acier," first performance by Serge de Diaghilev, Paris, 1927.

*Libretto by the composer. A revised version was produced for the first time at the Théâtre de la Monnaie, Brussels, on April 29, 1929.

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1926. Overture for seventeen instruments, Op. 42, first performance by the Conductorless Orchestra, Moscow, 1927.

1928. Third Symphony, produced for the first time by the Orchestre Symphonique de Paris on May 17, 1929, Mr. Monteux, conductor.

1929. Divertimento, Op. 43, for orchestra, in four movements; first performance at Paris, December 22, 1929, the composer conducting.

Ballet, "Le Fils Prodigue," produced by Serge Diaghilev at the Théâtre Sarah Bernhardt, Paris, on May 20, 1929; scenery and costumes designed by Georges Rouault; scenario by Boris Kochno. The following review of the ballet by Emile Vuillermoz was published in the *Christian Science Monitor* of June 15, 1929:

"With scenery and costumes by Georges Rouault—who, in attempting scenic art for the first time, has managed admirably to put on paper the splashes of color of his costumes and produce moving harmonies of tone—the Biblical theme has been treated by Balanchine with extraordinary force and originality. Taking advantage of this singular idea of exaggerating the postures of his dancers, this enthusiastic tormentor possesses the secret of effective and pathetic contortion. Sculpturing these agglomerated beings, he

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forms them into blocks of astonishment, temptation, perfidy, or treason.* The dancers here return to the forgotten rôle of the ancient chorus, expressing a feeling or an idea in an architectural motif, and Serge Lifar, who gives himself to the fullest extent, reaches a really indescribable degree of emotion. All the last scene where the Prodigal Son, despoiled by his friends, returns in rags to the family abode and drags himself to the feet of his father, is one of the most moving things one can see. And one would need too much space to detail all the happy touches with which this surprising ballet is filled. It is danced with astonishing imagination by Felia Doubrowska and Leonora Marra, Nathalie Branitska, Leon Woikowsky, Anton Doline, and their colleagues, accustomed to every *tour de force.*

"It must be added that Serge Prokofieff's score is of exceptional quality. It is a considerable work in which, besides his volubility and amazing vitality, that one knows, the Russian musician reveals gifts of emotion and simplicity that our public did not suspect.

*The music critic of *Nouvelles Littéraires* (Paris) likened these "blocks" to athletic groups painted by David, as in his picture "Le Serment des Horaces."—P. H.

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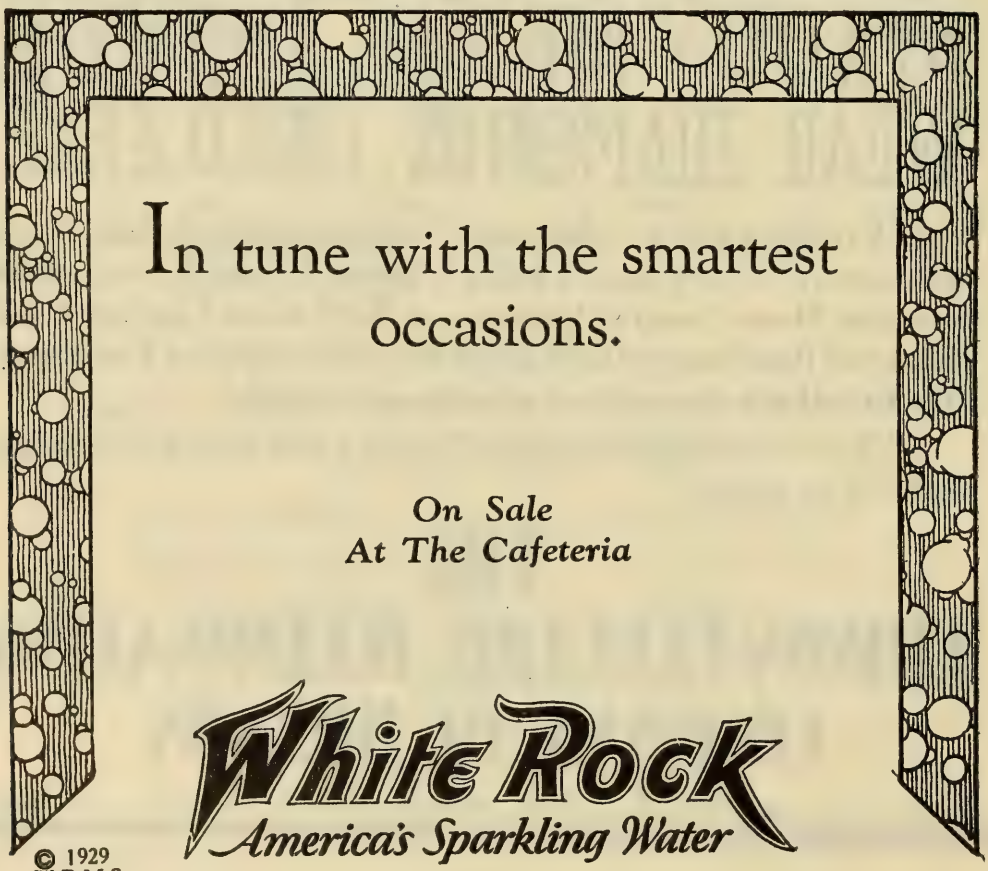
"Well," responded Beulah, "that's a new line, but it listens well — I'm yours."

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There, also, the intensity of emotion is in apparent contradiction to the means employed to obtain it. And it is this that proves the internal logic of these bold experiments that seem sometimes to be a defiance, but which, in the present performance, have broken down all resistance and provoked an unanimous burst of enthusiasm."

The Paris correspondent of the *London Times* of May 31, 1929, writes:

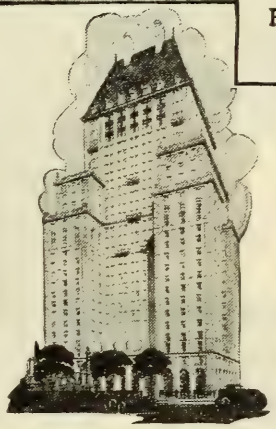
" 'Le Fils Prodigue' is chiefly remarkable for M. Lifar's and Mme. Doubrowska's dancing. The scenery and costumes have been designed by M. Georges Rouault. The muddy colors which this painter affects are entirely unsuitable to stage decoration. A backcloth, which seems to have been painted in colors mixed with coal-dust and mud, casts a gloom which the most vivid dresses are powerless to dispel. The choreography is in M. Balanchine's familiar manner. During the banquet offered to the prodigal by his dissolute companions, the grouping of the guests in green and white around M. Lifar in brilliant blue is extremely effective. M. Lifar, indeed, carries all before him, from his eager departure to his return, starving





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and in rags; and his dance with Mme. Doubrowska, in the part of the seductress, is the outstanding point in the ballet."

Other ballets produced with "Le Fils Prodigue" that night were "Les Fâcheux," "Prince Igor," and Stravinsky's new ballet with his own scenario "Le Renard."

* * *

When Prokofieff returned to Europe after his first visit to the United States, he made his home at Ettal, near Oberammergau. His wife, a soprano known professionally as Lina Llubera, accompanied him to the United States in 1925–26.

In 1919, Mr. Olin Downes talked with Prokofieff in New York. His impressions of the composer were published in the *Boston Post* of January 19 of that year. Prokofieff told how when he was eleven years old he took his first symphony to Taneïev.

Taneïev looked it over and said: "Pretty well, my boy. You are mastering the form rapidly. Of course, you have to develop more interesting harmony. Most of this is tonic, dominant and subdomi-

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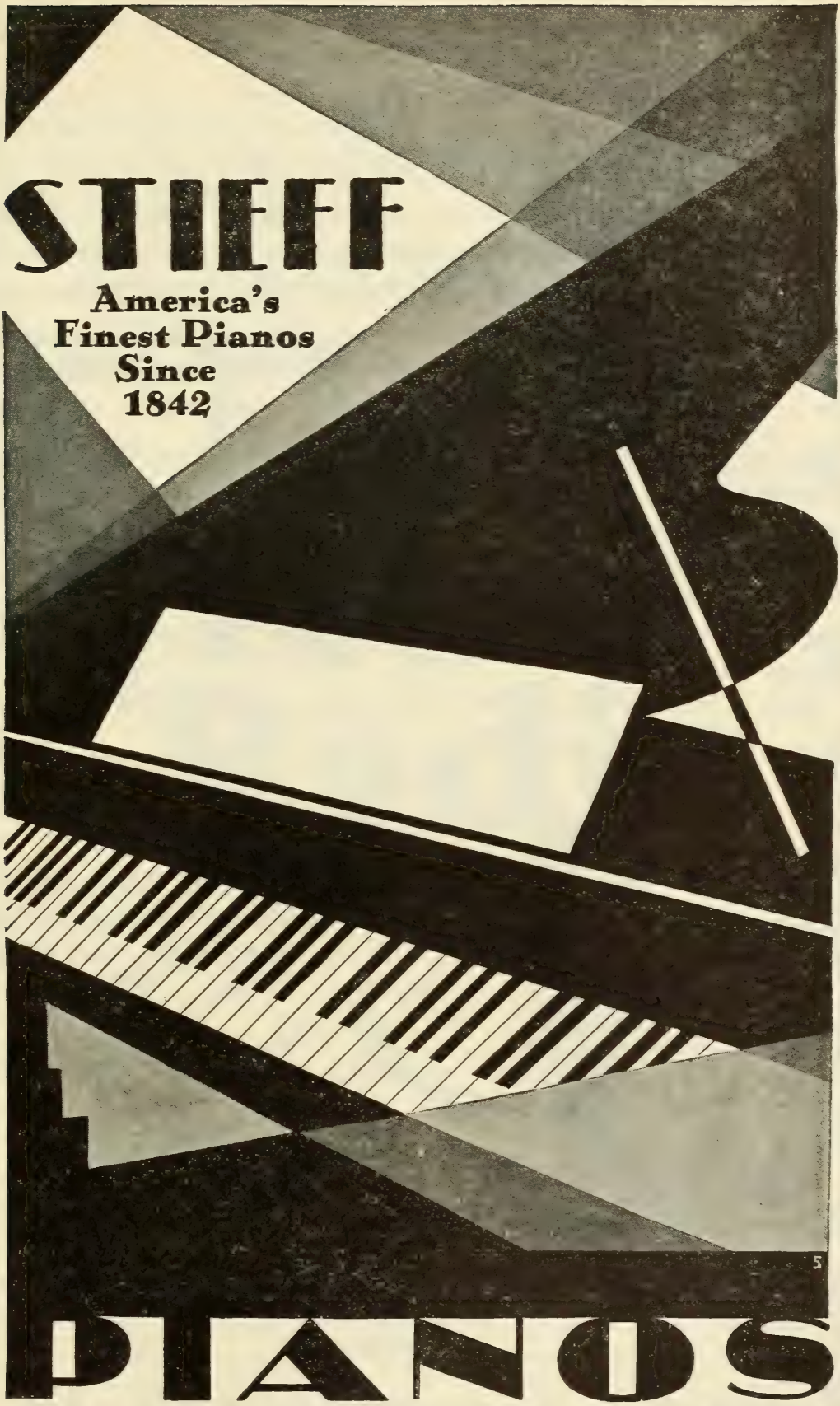
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nant (the simplest and most elementary chords in music), but that will come."

"This," said Prokofieff, "distressed me greatly. I did not wish to do only what others had done. I could not endure the thought of producing only what others had produced. And so I started out, very earnestly, not to imitate, but to find a way of my own. It was very hard, and my courage was severely put to the test in the following years, since I destroyed reams of music, much of which sounded very well, whenever I realized that it was only an echo of some one's else. This often wounded me deeply. But I 'hung on,' as you would say.

"Eleven years later I brought a new score to Taneïev, whom I had not been working with for some seasons. You should have seen his face when he looked at the music. 'But, my dear boy, this is terrible. What do you call this? And why that?' And so forth. Then I said to him, 'Master, please remember what you said to me when I brought my G-major symphony. It was only tonic, dominant and subdominant.'

" 'God in heaven,' he shouted, 'am I responsible for this?' "



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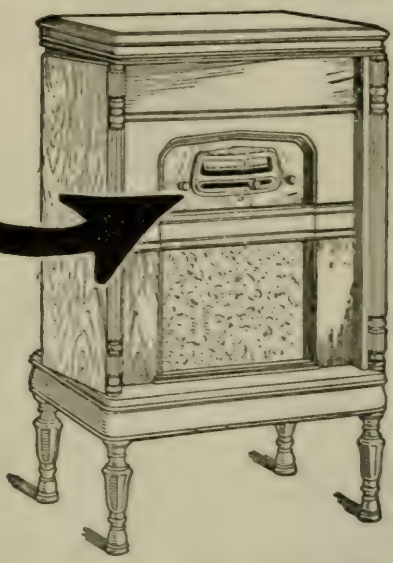
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When Mr. Downes asked him "who were the most important composers in Russia at that time," he answered with entire simplicity and honesty, "Stravinsky, Myself, and Miaskovsky."*

Mr. Prokofieff, assisted by Nina Koshetz, soprano, gave a concert at Town Hall, New York, on January 6, 1930.

Piano pieces: Six Visions Fugitives, Op. 222; March, Rigaudon, Allemande, Op. 12; Grandmother's Tale, Op. 31, No. 2; Chose en soi, Op. 47, Nos. 1 and 2 (first time in America); Gavotte, Op. 25; Gavotte, Op. 32; March from "The Love for Three Oranges"; Suggestion diabolique, Op. 4.

Songs: The Ugly Duckling, Op. 18 (tale by H. C. Anderser); Sunlight Streaming in the Chamber, Thoughts of Sunlight, The Gray-Eyed King, Two Russian Songs—Lament, The Mulberry Tree (first time); Melodie (one of Five Melodies without Words); Anathema of "Fata Morgana" from "The Love for Three Oranges."

*Nicholas Miaskovsky, born at Novogeorgievsk (now in Poland), in April, 1881, studied with Glière and Krijanovsky, later with Rimsky-Korsakov and Liadov. The son of a Russian general of engineers, he was trained for a military career. In 1914 he fought on the Austrian front. Leaving the army in 1920, he was appointed professor of composition at the Moscow Conservatory. He has written ten symphonies, four symphoniettas, two symphonic poems, "Silence," (after Poe) and "Alastor" (after Shelley), four pianoforte sonatas, and smaller pieces.



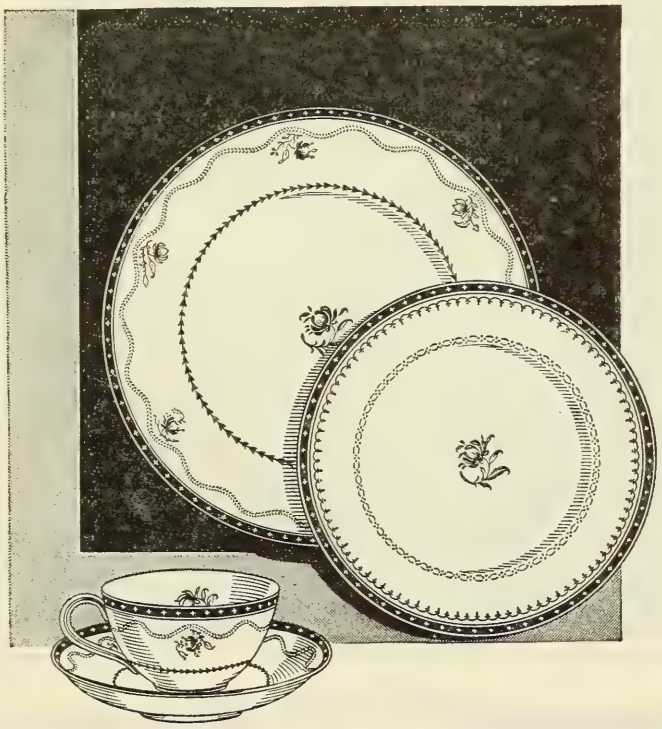
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Scythian Suite, "Ala and Lolli," Op. 20

Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This Suite was composed in 1914. The first performance was at the Imperial Maryinski Theatre, Petrograd (now Leningrad) on January 29, 1916. The composer conducted.

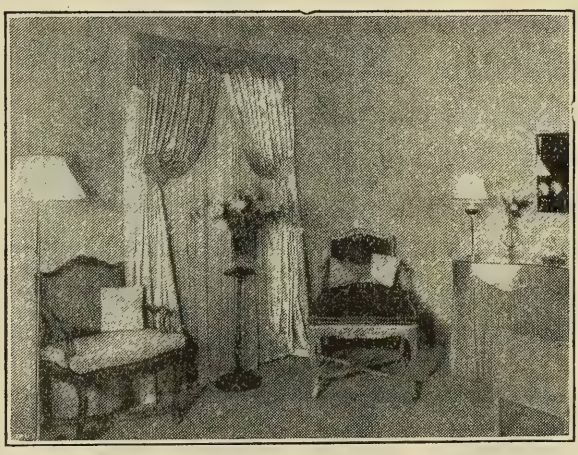
The first performance in the United States was by the Chicago Symphony Orchestra at Chicago on December 6, 1918. The first performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 24, 1924; there was a second performance on March 2, 1928.

The Suite is scored for piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, eight horns, four trumpets, four trombones, bass tuba, kettledrums, bass drum, side drum, tambourine, cymbals, triangle, celesta, xylophone, bells, two harps, pianoforte, and strings.

The four movements have this programme:

I. Invocation to Veles and Ala. Allegro feroce, 4-4 time. The music describes an invocation to the sun, worshipped by the Scythians as their highest deity, named Veles. This invocation is followed by the sacrifice to the beloved idol, Ala, the daughter of Veles.

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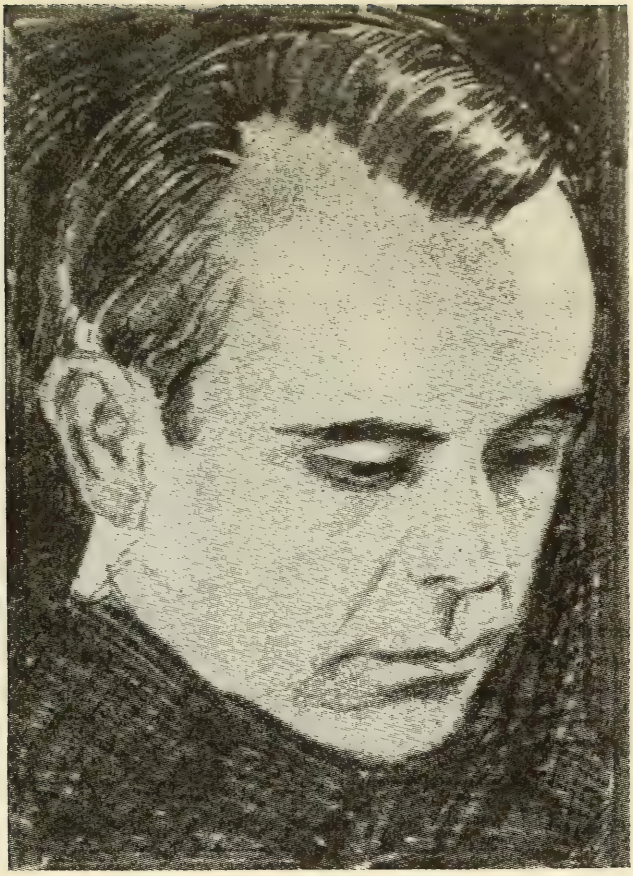


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II. The Evil-God and dance of the pagan monsters. Allegro sostenuto, 4-4 time. The Evil-God summons the seven pagan monsters from their subterranean realms and, surrounded by them, dances a delirious dance.

III. Night. Andantino, 4-4 time. The Evil-God comes to Ala in the darkness. Great harm befalls her. The moon rays fall upon Ala, and the moon-maidens descend to bring her consolation.

IV. Lolli's pursuit of the Evil-God and the sunrise. Tempestuoso, 4-4 time. Lolli, a Scythian hero, went forth to save Ala. He fights the Evil-God. In the uneven battle with the latter, Lolli would have perished, but the sun-god rises with the passing of night and smites the evil deity. With the description of the sunrise the Suite comes to an end.

* * *

Scythia is a name that has been applied to different countries at different times. The Scythia described by Herodotus comprised the southeastern parts of Europe between the Carpathian Mountains and the River Tanaïs (now Don). Herodotus gives a graphic and

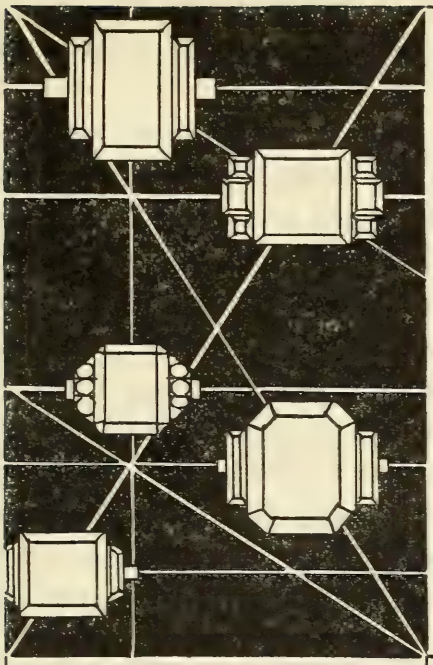
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singularly interesting account of these wild, barbaric nomads in the fourth book of his history. We are interested here only with what he has to say about their religion:

"They propitiate the following gods only: Vesta, most of all; then Jupiter, deeming the Earth to be the wife of Jupiter; after these, Apollo, and Venus Urania, and Hercules and Mars. All the Scythians acknowledge these, but those who are called Royal Scythians sacrifice also to Neptune. Vesta in the Scythian language is named Tabiti; Jupiter is, in my opinion, very rightly called Papaeus; the Earth, Apia; Apollo, Oetosyrus; Venus Urania, Artimposa; and Neptune, Thamimasadas. They are not accustomed to erect images, altars, and temples, except to Mars; to him they are accustomed." Then follows a minute description of the manner in which they sacrificed cattle and enemies taken prisoners, the latter to Mars. "Swine they never use, nor suffer them to be reared in their country."

* * *

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1924. October 24, Scythian Suite (Dr. Koussevitzky, conductor).

1925. April 24, Violin Concerto (Richard Burgin, violinist). (First performance in the United States.)

1926. January 29, Third piano concerto (Mr. Prokofieff, pianist).

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1927. January 28, Classical Symphony. March 4, "Sept, ils sont sept," (Mr. Stratton, tenor; Cecilia chorus). April 1, Classical Symphony. October 21, Suite from the ballet, "Le Pas d'Acier."

1928. March 2, Scythian Suite. October 26, Classical Symphony. December 14, Violin Concerto (Lea Luboschutz, violinist).

CONCERTO NO. 2, G MINOR, FOR PIANOFORTE AND ORCHESTRA

SERGE SERGIEVICH PROKOFIEFF

(Born at Sontsovka, Russia, April 24, 1891; now living)

This concerto, composed in the spring of 1913, was played in August of that year by Mr. Prokofieff at one of the famous concerts at Pavlovsk near Leningrad. There were several performances after

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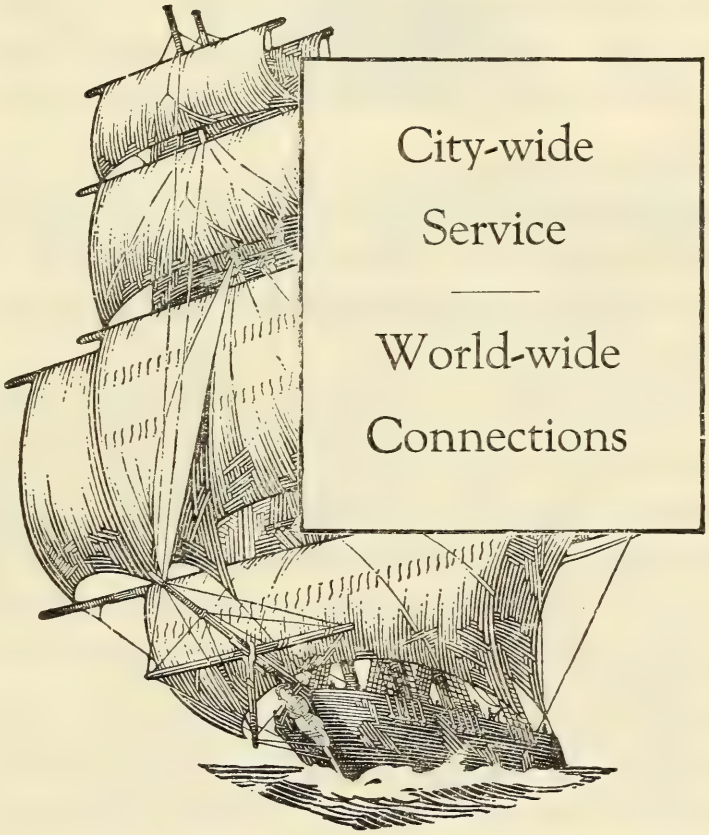
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that, with the composer pianist at the symphony concerts at Leningrad; there was also one in 1915 at an Augusteo concert in Rome, directed by Mr. Molinari.

The manuscript score was left in Leningrad when Prokofieff came to the United States in 1918, and was lost with the orchestral parts with other manuscripts when his apartment was confiscated by the decree of the Soviet Government. Sketches of the piano part were saved. They were taken away by the composer's mother in 1921. From these sketches, Mr. Prokofieff in 1923 remade the concerto as it now stands.

The new version differs greatly from the original. While the composer endeavored to leave intact the thematic material and the form of the original version, he at the same time wished to avail himself of the technical resources acquired by him during the ten years that stood between the two versions.

This information and the notes that follow are taken from the programme book of the Koussevitzky concert in Paris when the concerto was performed for the first time in that city on May 8, 1924.

I. Andantino—Allegretto—Andantino. The movement begins with the announcement of the first theme, to which is opposed a second episode of a faster pace in A minor. The piano enters solo in a technically complicated cadenza, with a repetition of the first episode in the first part.

II. Scherzo. This Scherzo is in the nature of a moto perpetuo in sixteenth notes by the two hands in the interval of an octave, while the orchestral accompaniment furnishes a background.

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III. Intermezzo. This movement, moderato, is conceived in a strictly classical form.

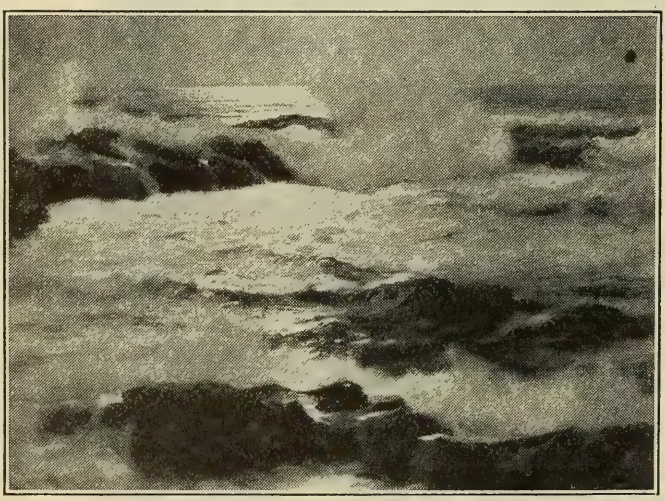
IV. Finale. After measures in quick movement, the first subject is given to the piano. The second is of a calmer, more cantabile nature—piano solo at first—followed by several canons for piano and orchestra. Later the two themes are joined, the piano playing one, the orchestra the other. There is a short coda based chiefly upon the first subject.

PROKOFIEFF IN THE U. S. S. R.

(Victor Belaiev writing from Moscow on February 28, 1927, to the *Christian Science Monitor* of April 9th of that year).

Nearly nine years ago (in May, 1918), Sergei Prokofieff left his native land in order to begin his wanderjahre in two continents of the old and new worlds. During this period he has finished and revised several of his earlier works, such as the ballet "Chout" and the Second Piano Concerto, the first score of which was destroyed in Leningrad in the course of the revolution. He has also written a series of new compositions, beginning with the opera "The Love for Three Oranges" (1919) and ending with the opera "The Angel of Fire," the orchestration of which is now being completed.

The first years of Prokofieff's absence coincided with the com-



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plete isolation of the U. S. S. R. from the rest of the world. All through this time the composer's native land received only casual news of his concert undertakings and his activities in the field of composition. But when, in the course of the last five years, intellectual intercourse with the "outside" world again became possible, the first thing that interested Russian musicians was the fate of Prokofieff, as the hope of the young Russian school. During this time nearly all the prominent works written by him whilst he was abroad were performed in Moscow and Leningrad. These included "The Love for Three Oranges" (Leningrad), the Third Piano Concerto, the "Overture on Yiddish Themes," the Fifth Piano Sonata and the suite from the ballet "Chout."

The disconcerting sweep of Prokofieff's work during this period and the unusually powerful effect of his exceptionally robust and gripping music aroused in the new Russian public an extraordinary interest in the composer, who had a triumphal reception on his return to the U. S. S. R. this year. It was long since the concert halls of Moscow and Leningrad had witnessed such enthusiasm as that with which he was welcomed. This new Russian public proved its high degree of artistic maturity and its ability to appreciate profoundly and ardently all that is really valuable in the musical art of the present day.

The honor of inviting Prokofieff to the U. S. S. R. belongs to the Moscow Conductorless Orchestra, a body which has displayed exceptional devotion to his work by performing at its concerts the "Scythian Suite," the Violin and the First and Third Piano Concertos, and other pieces. Furthermore it has given particularly brilliant renderings of programs dedicated to Prokofieff's composi-

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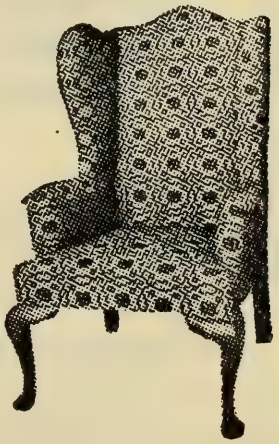
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tions, at which the composer himself assisted, playing his Second and Third Piano Concertos.

At three concerts of the Conductorless Orchestra (the second was a repetition of the first) remarkable performances were given of the suites from "Chout" and the "Three Oranges" (the latter for the first time), the Overture for seventeen instruments, Op. 42, written for the ceremonial opening of the new Æolian Hall, New York (for the first time in Moscow), and the Second (also for the first time in Moscow) and Third Piano Concertos. Each appearance of Prokofieff on the platform was greeted by orchestral fanfares and by thunderous and long-continued applause from the audience, who rose to their feet.

In addition to appearing at three concerts, he gave four recitals in Moscow, arranged by the Conductorless Orchestra, and also took part in two concerts of the Moscow Association for Contemporary Music. One of these was an invitation concert in honor of Prokofieff for Moscow musicians, and the other a symphony concert, which took place in the hall of the Trade Unions House, one of the best in the U. S. S. R. and formerly the hall of the Nobles' Club. At this concert Konstantin Saradzhev (the first performer of Prokofieff's works in Moscow) conducted the early Symphonic Tableau, "Dreams," Op. 6—the composition with which Prokofieff made his debut in Moscow as a writer for the orchestra—the Suite from the

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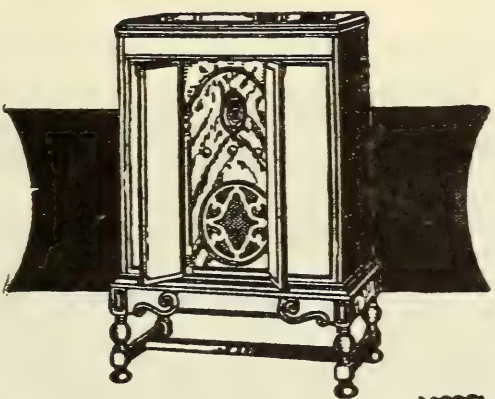
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It should be pointed out that in 1916–1917—before there was any talk of a "return to the classical," nowadays a very popular notion, and when Stravinsky had not thought of adopting his archaic style—Prokofieff had already written his remarkable "Classical" Symphony.

In Leningrad Prokofieff took part in four concerts given by the Leningrad State Philharmonic. Two of these were symphony concerts (conducted by Vladimir Dranishnikov and Nikolai Malko respectively) and the others were recitals, with the same programs as in Moscow—the Second, Third, Fourth, and Fifth Sonatas and a number of smaller piano pieces. At the time of writing these lines Prokofieff has still a number of engagements to fulfil. They comprise one appearance in Moscow (the chamber concert of the Association for Contemporary Music, at which Prokofieff's new Quintet, Op. 39, will be performed for the first time); two concerts in each of the principal cities of the Ukraine—Kharkov, Odessa, and Kiev, and probably a farewell appearance in Moscow with the Conductorless Orchestra, on March 20, before this article is published.

Thus, during his stay in the U. S. S. R. (from January 24 to March 20) Prokofieff will have come before the public 21 times, in addition to playing to the students of the Leningrad and Moscow



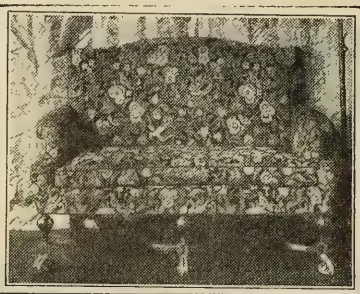
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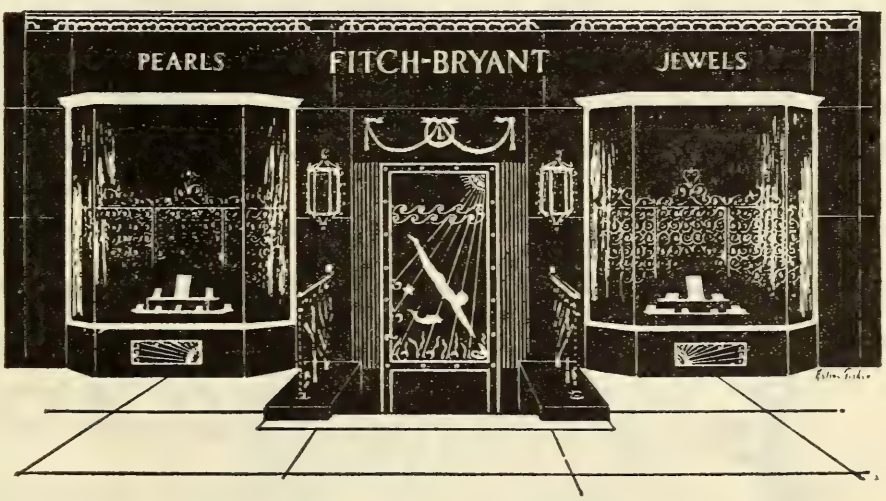
Conservatoires. This figure is quite exceptional, in view of the distances separating the five cities which he is visiting—distances in some cases greater than those between the capitals of some of the countries of Europe. Of these concerts 14 have already been given to overflowing audiences, and no doubt the remaining engagements will be equally successful.

As to the value of Prokofieff's work, there is no doubt that the true estimate must be left to the future. As an adherent of the current musical ideas, in which his work plays so significant a part, one can only experience gratification that the time for the acceptance of those ideas by the public has begun.

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A few words concerning Prokofieff as a performer of his own compositions. His pianistic gifts are unusually great; there was reason for his being recognized in America primarily as a pianist and only later on as a composer. Though possessed of all these exceptional attainments, Prokofieff uses them within the rigid limits of artistic simplicity, which precludes the possibility of any affectation, any calculating of effect whereby an elevated style of pianism is "sullied." In any case I have never heard a pianist who plays Prokofieff's productions more simply and at the same time more powerfully than the composer himself.

THREE DANCES TAKEN FROM THE BALLET "THE THREE-CORNERED HAT" ("EL SOMBRERO DE TRES PICOS") . . . . MANUEL DE FALLA

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"When the Russian Ballet visited Spain, Serge de Diaghilev was so much interested in the work of de Falla that he commissioned him to write a ballet on the subject of Alarcón's novel, 'El Sombrero de Tres Picos.' "*

This ballet "The Three-cornered Hat" was performed for the first time on any stage by the Russian Ballet at the Alhambra, London, on July 23, 1919. The scenario was arranged by Martinez Sierra; the stage settings and costumes were designed by Pablo Picasso. The Miller, Léonide Massine; the Corregidor, Léon Woisikovsky; the Miller's Wife, Thamar Karsavina; the Corregidor's Wife, Miss Grantzeva; the Dandy, Stanislas Idzikovsky; the Singer, Zoia Rosovsky. Ernest Ansermet conducted.

Joaquin Turina says (*The Chesterian,* May, 1920) that the first version of "The Three-cornered Hat" was produced at the Eslava Theatre, Madrid, under the title of "El Corregidor y la Molinera." Turina was then conducting this theatre's orchestra. The "pan-

*Don Antonio Pedro de Alarcón (1833–91) based this famous story, which was first entitled "El Corregidor y la Molinera" ("The Corregidor and the Miller's Wife") on an old Spanish tale which he heard in his youth. In the summer of 1874 he was asked to write a story for a Cuban weekly; but a friend persuaded him to publish it in the *Revista Europea,* Madrid. It appeared in book form a month later, and met with great success. It has been translated into at least seven languages. Librettos for these operas have been derived from it: "Der Corregidor," by Hugo Wolf (Mannheim, June 7, 1896); "Margitta," by Erik Meyer-Helmund (Magdeburg, 1889); "Der Richter von Grenada," by Richard von Perger (Cologne, 1889); "Die Lachtaune," by Eugen Taund (Vienna, 1895).

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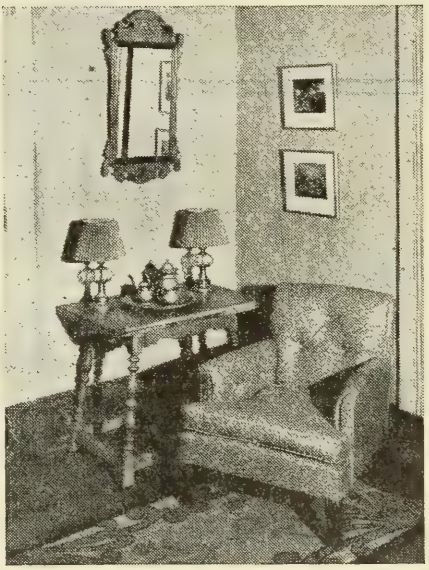
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tomime" of de Falla was accompanied by only seventeen players. "The composer was confronted with one great difficulty, and that was to follow musically the action of the play without spoiling the unity of his score. The music therefore continually reflected a certain anxiety on the composer's part, as if he were trying to disentangle himself, so to speak, from the external network. The transformation of the 'pantomime' into a ballet at once cleared away all these difficulties. This is quite natural, for in the new version the action became reduced to a strictly indispensable minimum, and the dances became predominant, those already existing being considerably amplified."

Turina finds the Miller's Dance the most interesting, "because of its typically Andalusian character, its fascinating rhythm which is like an affirmation of southern art, and its Moorish character." In the Final Dance the jota and the folk theme called *vito* are introduced.

The *Daily Telegraph* (July 24, 1919) said of the ballet:—

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice—chorographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments.



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The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation—if nothing more serious—with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a 'gallimaufry of gambols' and—curtain!"

* * *

De Falla has been represented at concerts of the Boston Symphony Orchestra in Boston as follows:



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1921. December 30, Three Dances from "The Three-Cornered Hat." Mr. Monteux, conductor.

1924. March 28, "Nights in the Gardens of Spain" (Heinrich Gebhard, pianist). Mr. Monteux, conductor. October 17, 1924, "El Amor Brujo" (piano, Mr. Sanromá). Dr. Koussevitzky, conductor.

1926. March 5, "Three Dances" from the "Three-Cornered Hat." Dr. Koussevitzky, conductor. December 31, Concerto for harpsichord (Wanda Landowska), flute, oboe, clarinet, violin, violoncello. Dr. Koussevitzky, conductor.

1927. October 14, "El Amor Brujo."

1929. January 18, Three Dances from "The Three-Cornered Hat."

* * *

De Falla studied harmony with Alejandro Odero and Enrique Broca. Going to Madrid, he took pianoforte lessons of José Trigo and studied composition with Felipe Pedrell. Before De Falla was fourteen, the Madrid Academy of Music awarded him the first prize for pianoforte-playing. Between 1890 and 1904 he was busy as a virtuoso and a composer. About 1900 he wrote light music for the theatre. Having received in 1905, for his opera "La Vida breve," the award offered by the Spanish Academy of Fine Arts, he was enabled to live and compose a little more comfortably. In 1907, going to Paris, he was befriended by Debussy and Dukas. At that time his only published works were Quatres Pièces Espagnoles: Aragonesa, Cubana, Montañesa, and Andaluza for the pianoforte;

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and three songs: Les Colombes, Chinoiserie, and Seguidille* (words by Gautier. He made his début in Paris as a pianist in 1910. The next year he played in London. In 1905 his opera "La Vida breve" won a prize in Madrid. The opera "La Vida breve" was produced at Nice on April 1, 1913. An American Lillian Grenville,† took the part of Salud.‡ This opera was given at Madrid on November 14, 1914. De Falla returned to Spain when the World War broke out. His second work for the stage, an opera, "El Amor Brujo," was suppressed the spoken and sung parts, enlarged the orchestration, and made of it a symphonic suite, 'semi-Abrabian' in style. Pastera Imperio, too, has used this music for her dances."

"Noches en los Jardines de España: En el Generalife, Danse Lejana, and En los Jardines de la Sierra de Córdoba," a suite of Night Pieces, was first performed in 1916 at Madrid. "The thematic material is built, as in 'La Vida breve' or in 'El Amor Brujo' on

*Sung here by Mme. Eva Gauthier, March 21, 1920.—P.H.

†"Lillian Grenville" (Katherine Goertner), was born in New York on December 23, 1884, educated at a convent in Montreal, and went to Paris in 1901, where she studied singing. She made her first appearance in opera at Nice as Juliet on February 15, 1906, having sung at the San Carlo, Naples, the Monnaie, Brussels, Lisbon, Genoa, Milan, and elsewhere. She was a member of the Chicago Opera Company (1910–11), taking the parts of Mimi, Tosca, Marguerite. She "created" leading parts in "Laura," "Fortunio," "Marcella," "Quo Vadis," "L'Auberge Rouge," and Herbert's "Natoma." Her birthday is also given as November 20, 1888.

‡This opera in two acts and four scenes was heard at a public rehearsal at the Opéra-Comique, Paris, on December 30, 1913, also on January 6, 1914, and in March, 1928. Paul Milliet translated Carlos Fernandez Shaw's libretto. The opera was warmly praised by the critics. Salud, Mme. Carré; La Grandmère, Mlle. Brohly; Carmela, Mlle. Syril; Paco, Francell; L'Oncle Sarvaor, Vieuille. Ruhlmann conducted. One of the critics said that De Falla had been in Spain a pupil of Albeniz. The opera at this theatre was performed publicly for the first time on January 6, 1914. There were eight performances that season. The opera was produced at the Metropolitan, New York, on March 6, 1926.

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rhythms, modes, cadences, or forms inspired by but never borrowed from Andalusian folk-song."*

De Falla and his pupil, Rosa Garcia Ascott, played in Paris, on June 3, 1920, his transcription of "Night in Spanish Gardens" for two pianofortes. On May 29, 1920, in Paris, Mme. Madeleine Greslé sang in Spanish "Seven Spanish Folk-Songs" arranged by De Falla, who accompanied her. De Falla's puppet play, "El Retablo de Maese Pedro" was performed (privately) at Paris on June 25, 1923; in New York by the League of Composers on December 29, 1925, at Town Hall, with puppets designed by Remo Bufano. His Concerto for harpsichord (or piano), flute, oboe, clarinet, violin, and violoncello, was performed for the first time at the De Falla Festival held at Barcelona on November 5, 1926. Wanda Landowska played the harpsichord.

He wrote for the guitar "Homenaje" "(Homage") for the "Tombeau de Claude Debussy." This piece, which is also transcribed for the piano, was published in 1921.

The second book of his songs includes "El Paño moruno," "Seguidilla murciana," "Asturiana," "Jotó," "Nana," "Canción," "Polo." De Falla lives on the Alhambra Mount in Grenada. Joaquin Turina described him in 1920: "Manuel de Falla, with his almost ascetic features, his large forehead, and bright eyes like two glowing embers, might almost be taken for an anchorite. His gentle bearing and invariably courteous manner do not conceal the inflexibility of his ideas, the strength of his principles, and a certain tenacity of purpose."

An elaborate study of De Falla and his composition by Edgar Istel was published in the *Musical Quarterly* (New York) of October, 1926.

*Fragments from "El Amor Brujo" ("Love, the Wizard"), "Danza del fin del dia" for pianoforte, and a song for low voice, "Cancion del amor dolido," have been published. An orchestral suite from the ballet was announced in London for performance on November 23, 1921.

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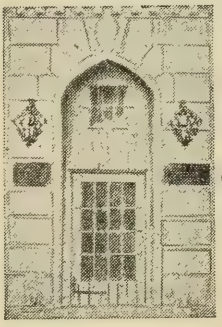
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SATURDAY EVENING, FEBRUARY 15, at 8.15 o'clock

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(Lyric Poem after Dante Gabriel Rossetti)

RADCLIFFE CHORAL SOCIETY, (G. WALLACE WOODWORTH, Conductor)

First time at these Concerts

Debussy . . . . . "Le Martyre de Saint Sebastien"
(Mystery Play of Gabrielle d'Annunzio)

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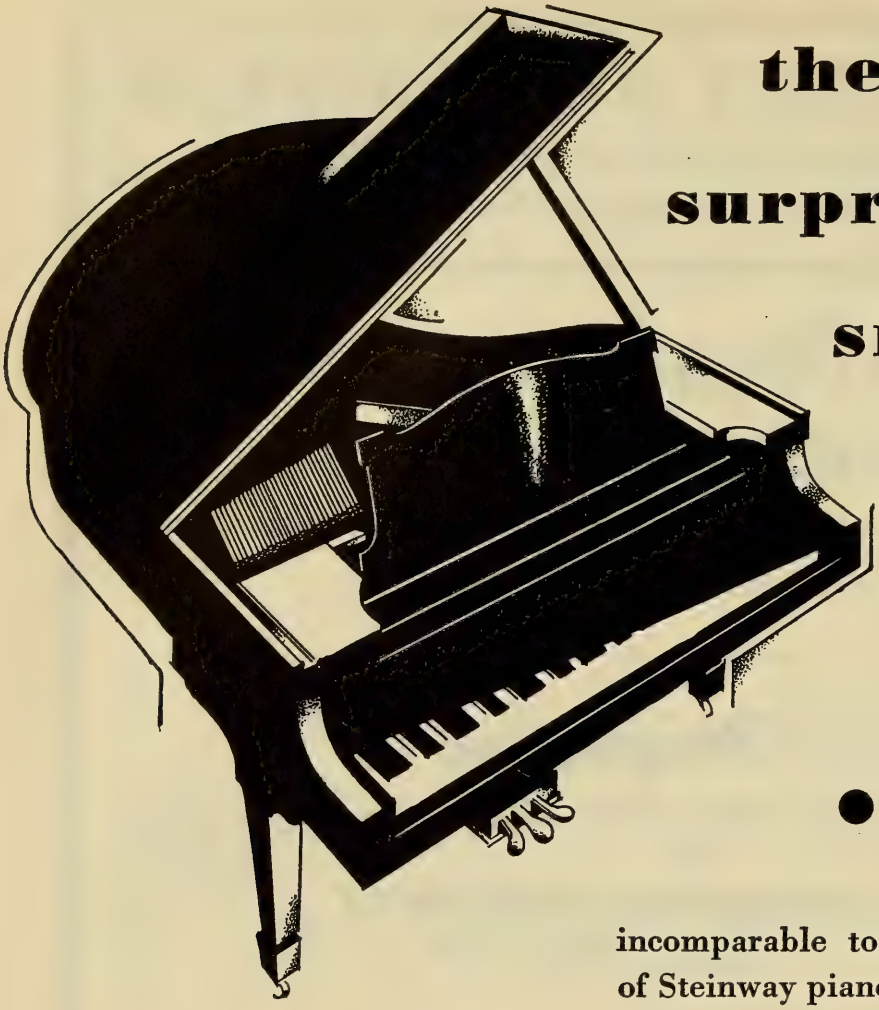
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(Lyric Poem after Dante Gabriel Rossetti)

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Soprano Solo: Mme. Ritter-Ciampi

Contralto Solo: Jean Macdonald

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Madame Ritter-Ciampi, soprano, is of a French musical family. Her mother, Cécile Ritter, born at Paris on November 22, 1859, a pupil of Mme. Carvalho, Carlotta Patti, Th. Ritter,* and Mmes. Reichenberg and Ponchard, made her début at the Théâtre Lyrique, Paris, on November 15, 1876, taking the part of Virginia at the first performance of Massé's "Paul et Virginie." She was engaged afterwards at the Opéra-Comique and sang at the opera houses of Milan, Bologna, Lisbon, Barcelona, Marseilles, Bordeaux, Liége, Palermo, and in other cities, singing in "Hamlet," "Mignon," "Carmen," "L'Étoile du Nord," "Lohengrin," etc. She married Ezio Ciampi, born at Leghorn in 1855. A pupil of Della Sédie at Paris, as an operatic singer he made his début at Milan in April, 1880, taking the part of Riccardo in "I Puritani." He was engaged successively in cities of the United States (including Boston), Australia, India, England, Spain, and Italy, singing in operas by Mozart, Meyerbeer, Wagner, Verdi, Bizet, Gounod, Donizetti, Rossini, Massenet, and Ponchielli.

Their daughter, the singer at these concerts, toured France with

*Her brother, Théodore Ritter (his real name was Théodore Bennet), born near Paris about 1836, died at Paris in 1886. He finished his musical studies with Liszt, and became known as a brilliant pianist in France and in foreign lands. He visited the United States as pianist and conductor (1870). He composed many piano pieces which were once popular, dramatic scenes, songs, and two operas, "Marianne" (Opéra-Comique, 1861) and "La Dea risorta" (Florence, 1865), which had no success.

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Raoul Pugno, the pianist, then made her operatic début in 1918 at Paris as Massé's Virginie. She left the Opéra-Comique after three seasons for the Opéra. She has sung with the Parisian orchestras and given recitals in France, Belgium, and Spain. During the Mozart Cycle at the Théâtre des Champs-Élysees in May and June, 1928, she took the part of Donna Elvira in "Don Giovanni"—Messrs. Kipnis and Maison, now members of the Chicago Civic Opera Company, were the Leporillo and the Don Ottavio; Constance in "The Escape from the Seraglio," and the First Lady in "The Magic Flute." Bruno Walter conducted the operas. Last winter she sang in "Don Giovanni" at Berlin.

"The Blessed Damozel" ("La Damoiselle Élue"), Lyric Poem after D. G. Rossetti, for Female Voices, Solo, Chorus, and Orchestra . . . . . Claude Debussy*

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

Rossetti's poem, which was in his mind as early as 1848, was published in a short-lived magazine, *The Germ* (afterwards *Art and Poetry*), brought out early in 1850 by members of the Pre-Raphaelite brotherhood with the aid of some friends. In this magazine Ros-

*Debussy entered the Paris Conservatory as Achille Claude Debussy. He signed the first edition of his "Ariettes Oubliées", "Ach. Debussy"; some of his other early compositions, "Cl. A. Debussy."

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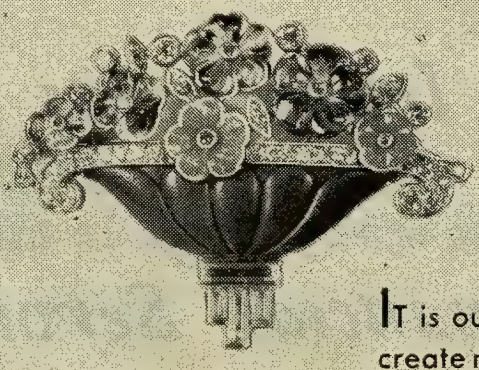
setti's first verses and prose were published. In 1881 he told Hall Caine that the origin of "The Blessed Damozel" was derived from his "perusal and admiration of Poe's 'Raven.'" "I saw" (Mr. Caine thus voiced Rossetti) "that Poe had done the utmost it was possible to do with the grief of the lover on earth, and I determined to reverse the conditions and give utterance to the yearning of the loved one in heaven." "The Blessed Damozel" was reprinted with many variants from its original form in the *Oxford and Cambridge Magazine,* published in twelve monthly numbers in the year 1856.

The translation into French was made by Gabriel Sarrazin. Debussy did not use the whole poem.

The changes necessary to fit Rossetti's verse to Debussy's music were made by Frank Damrosch for the performance by the Oratorio Society of New York under his leadership on December 2, 1908, when Nevada Van der Veer and Edith Chapman-Gould were the solo singers.

The first performance in the United States was in French, at a concert given in Boston by Mrs. Helen Hunt and other pupils of Mme. Gertrude Franklin-Salisbury on December 10, 1903. There was no orchestra. Heinrich Gebhard, pianist, played Debussy's music, and Mrs. Hunt sang the music of the Damozel and the Narrator. Debussy's Romance, Fantoche, La Cloche, and Mandoline were then sung by Mrs. Hunt.

The first performance in Boston with orchestra was by the Cecilia Society on April 4, 1905. Isabelle Bouton and Bertha Cushing Child



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were the solo singers. B. J. Lang conducted. Charpentier's "Vie du Poète" was then performed for the first time in the United States.

The Cecilia gave another performance on December 12, 1905: Corinne Rider-Kelsey and Bertha Cushing Child.

There was a performance with orchestra at the Boston Opera House on December 8, 1912. André Caplet conducted. The solo singers were Mary Garden and Florence de Courcy.

The Boston Symphony Orchestra gave performances on February 27, 28, 1920. Ethel Frank, soprano; Claramond Thompson, contralto. Female chorus trained by Stephen S. Townsend. Mr. Monteux, conductor.

We give here the English text as written by Rossetti:—

The blessed damozel leaned out
From the gold bar of Heaven;
Her eyes were deeper than the depth
Of waters stilled at even;
She had three lilies in her hand,
And the stars in her hair were seven.

Her robe, ungirt from clasp to hem,
No wrought flowers did adorn,
But a white rose of Mary's gift,
For service meetly worn;
Her hair that lay along her back
Was yellow like ripe corn.

. . . . . .

La demoiselle élue s'appuyait
Sur la barrière d'or du Ciel;
Ses yeux étaient plus profonds
Que l'abîme des eaux calmes au soir.
Elle avait trois lys à la main
Et sept étoiles dans les cheveux.

Sa robe flottante n'était point
Ornée de fleurs brodées,
Mais d'une rose blanche, présent de Marie
Pour le divin service justement portée;
Ses cheveux, qui tombaient le long des ses épaules,
Étaient jaunes comme le blé mûr.

. . . . . .

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Around her, lovers, newly met
'Mid deathless love's acclaims,
Spoke evermore among themselves
Their heart-remembered names;
And the souls mounting up to God
Went by her like thin flames.

Autour d'elle, des amants,
Nouvellement réunis,
Répétaient pour toujours, entre eux,
Leurs nouveaux noms d'extase;
Et les âmes qui montaient à Dieu,
Passaient près d'elle comme de fines flammes.

And still she bowed herself and stooped
Out of the circling charm;
Until her bosom must have made
The bar she leaned on warm,
And the lilies lay as if asleep
Along her bended arm.

Alors, elle s'inclina de nouveau,
Et se pencha en dehors du charme encerclant,
Jusqu'à ce que son sein eut échauffé
La barrière sur laquelle elle s'appuyait,
Et que les lys gisent comme endormis
Le long de son bras étendu.

. . . . . .

. . . . . .

The sun was gone now; the curled moon
Was like a little feather
Fluttering far down the gulf; and now
She spoke through the still weather.
Her voice was like the voice the stars
Had when they sang together.

Le soleil avait disparu, la lune annelée
Était comme une petite plume
Flottant au loin dans l'espace;
Et voilà qu'elle parla à travers l'air calme.
Sa voix était pareille à celle des étoiles
Lorsqu'elles chantent en chœur.

. . . . . .

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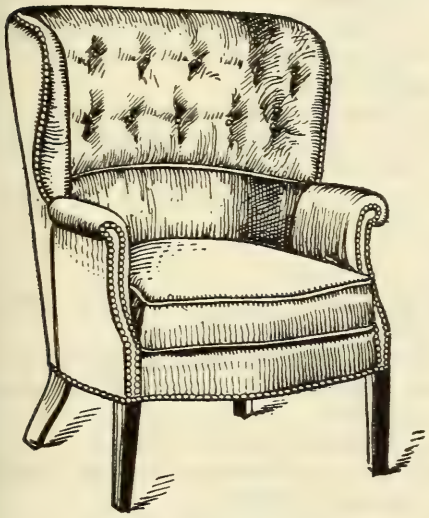
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"I wish that he were come to me,
For he will come," she said.
Have I not pray'd in Heaven?—on earth
Lord, Lord, has he not pray'd?
Are not two prayers a perfect strength?
And shall I feel afraid?

"When round his head the aureole clings,
And he is clothed in white,
I'll take his hand and go with him
To the deep wells of light;
As unto a stream we will step down,
And bathe there in God's sight.

. . . . . .

"We two will lie i' the shadow of
That living mystic tree
Within whose secret growth the Dove
Is sometimes felt to be,
While every leaf that His plumes touch
Saith His Name audibly.

. . . . . .

"Je voudrais qu'l fût déjà près de moi,
Car il viendra.
N'ai-je pas prié dans le Ciel? Sur terre,
Seigneur, Seigneur, n' a-t-il pas prié?
Deux prières ne sont-elles pas une force parfaite?
Et pourquoi m'éffrairais-je?

"Lorsqu'autour de sa tête s'attachera l'auréole,
Et qu'il aura revêtu sa robe blanche,
Je le prendrai par la main et j'irai avec lui
Aux sources de lumière;
Nous y entrerons comme dans un courant,
Et nous y baignerons à la face de Dieu.

. . . . . .

"Nous nous reposerons tous deux à l'ombre
De ce vivant et mystique arbre;
Dans le feuillage secret duquel on sent parfois
La présence de la colombe,
Pendant que chaque feuille, touchée par ses plumes,
Dit son nom distinctement.

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"We two," she said, "will seek the groves
Where the lady Mary is,
With her five handmaidens, whose names
Are five sweet symphonies,
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Margaret and Rosalys.

. . . . . .

"He shall fear, haply, and be dumb:
Then will I lay my cheek
To his, and tell about our love,
Not once abashed or weak:
And the dear Mother will approve
My pride, and let me speak.

"Herself shall bring us, hand in hand,
To Him round whom all souls
Kneel, the clear-ranged unnumbered heads
Bowed with their aureoles:
And angels meeting us shall sing
To their citherns and citoles.

"Tous deux nous chercherons les bosquets
Où trône Dame Marie
Avec ses cinq servantes, dont les noms
Sont cinq douces symphonies:
Cécile, Blanchelys, Madeleine,
Marguerite et Roselys.

. . . . . .

"Il craindra peut-être et restera muet;
Alors, je poserai ma joue contre la sienne,
Et lui parlerai de notre amour,
Sans confusion ni faiblesse,
Et la Chère Mère approuvera mon orgueil,
Et me laissera parler.

"Elle même nous amènera la main dans la main
À celui autour duquel toutes les âmes s'agenouillent,
Les innombrables têtes clair rangées
Inclinées, avec leurs auréoles.
Et les anges venus à notre rencontre chanteront,
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With Love, only to be,
As then awhile, for ever now
Together, I and he."

"Alors, je demanderai au Christ,
Notre Seigneur,
Cette grande faveur, pour lui et moi,
Seulement de vivre comme autrefois
sur terre;
Dans l'Amour;
Et d'être pour toujours, comme alors
pour un temps,
Ensemble, moi et lui."

She gazed and listened and then said,
Less sad of speech than mild,—
"All this is when he comes." She ceased.
The light thrilled towards her, fill'd
With angels in strong level flight.
Her eyes prayed and she smil'd.

Elle regarda, prêta l'oreille et dit,
D'une voix moins triste que douce:
"Tout ceci sera quand il viendra."
Elle se tut:
La lumière tressaillit de son côté
Remplie d'un fort vol d'anges horizontal.
Ses yeux prièrent, elle sourit;

(I saw her smile.) But soon their path
Was vague in distant spheres:
And then she cast her arms along
The golden barriers,
And laid her face between her hands,
And wept. (I heard her tears.)

Mais bientôt leur sentier devint vague
Dans les sphères distantes.
Alors, elle jeta ses bras le long
Des barrières d'or.
Et posant son visage entre ses mains,
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are unresponsive to any foreign treatment. . . . But though some of the quaint, archaic phraseology cannot adequately be reproduced in another language, the spirit of the poem has been well conceived by the translator and still more wonderfully transcribed in Debussy's music. He has captured the poet's delicate imagery and set it with a minute attention to precise detail worthy of a Pre-Raphaelite painting, altogether different to the style of his later works."

* * *

Debussy was awarded the *prix de Rome* in 1884 for his cantata "L'Enfant Prodigue." Arriving in Rome he wished to put music to Heine's drama "Almanzor." He could not find a satisfactory translation, so he abandoned the work after writing the first part, which he sent to Paris as his first *envoi.* The score was mislaid or lost. His second *envoi* was "Printemps," composed in February, 1887, originally written for orchestra, pianoforte and chorus without words. "Printemps" was examined and judged by Thomas, Gounod, Delibes, Reyer, Massenet, and Saint-Saëns of the Société des Beaux Arts. They rendered a verdict: undue modernity; they deemed the work insufficiently precise in form.*

Rossetti's poem translated by Sarrazin fell into Debussy's hands.

*Debussy having made a transcription of "Printemps" for two pianofortes and female chorus, also for pianoforte (four hands) and chorus, prepared an orchestral score (published in 1913). This "Suite Symphonique" has been performed in Boston at concerts of the Boston Symphony Orchestra, January 24, 1914; October 26, 1917; March 23, 1923.

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He was enthusiastic over it, and began composition at Rome which was completed in Paris in 1887. "The Blessed Damozel" was his third *envoi*. The Academy gave approval with a slight reserve, and the customary performance at the Conservatory was proposed, but the conservatives would not allow a performance also of the condemned "Printemps." Debussy would not submit to the exclusion. ("Printemps" as a symphonic suite was performed in Paris for the first time on April 18, 1913, at a concert of the Société Nationale de Musique.)

"The Blessed Damozel" was performed for the first time at a concert of the Société Nationale in the Salle Erard, Paris, on April 8, 1893. Julia Robert was the singer. The programme included Chausson's "Poèmes de l'Amour et de la Mer"; Pierre de Bréville's "Médeia"; a dramatic overture by Bonheur; "Iris," a symphonic tale by Paul Fourner; Overture to "Polyeucte," by Dukas. Duparc's "Phydilé" was then sung for the first time with the composer's orchestrated accompaniment.

Debussy scored "The Blessed Damozel" for these instruments: three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, two harps, strings. The work is dedicated to Paul Dukas.

In December, 1919, three works of Debussy not intended by him for the stage were performed as operas at the Théâtre-Lyrique (Vaudeville), Paris: "The Prodigal Son,"* a cantata which had

*"The Prodigal Son" was first performed as an opera in the United States at the Boston Opera House, November 16, 1910: Alice Nielsen, Robert Lassalle, Ramon Blanchart. Mr. Caplet conducted.

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been performed as an opera in England and America; "The Blessed Damozel"; and "The Box of Playthings,"* which was composed for the pianoforte. This procedure excited the indignation of critics. Gaston Carraud wrote: "The mania that possesses us to put everything in the place for which it was not intended, should have hesitated in the case of Debussy. No artist has shown in his work a surer, more delicate and constant tact and a more exact knowledge of the adaptation of means to an end. Nothing of that which he composed for the concert-hall suits the theatre; nothing that he wrote for the theatre can be transferred to the concert stage, and what he wrote for the pianoforte has not been advantageously orchestrated—witness the 'Jet d'eau. . . . In 'The Blessed Damozel' we do not find all Debussy's music, but there are already in it certain peculiar and essential features; in the harmonic atmosphere, in the melodic turns, in the declamation; a little less in the orchestration. We have, especially, an emotional quality which up to that time had not been conceived. Unfortunately the semblance of stage action and business, so useless, that one can realize for a work of this ideal nature, only emphasized the rather nerveless monotony of the score; nor was this avoided by the conducting of the score in the Italian fashion." At this performance Mme. Croiza was praised as one of the "perfect singers of the period," one of the extremely rare singers who understand and can express nobly "an art charged with interior emotion."

*"La Boite à Joujoux" ("The Box of Playthings") for the piano was played in Boston by Guy Maier, November 29, 1919.

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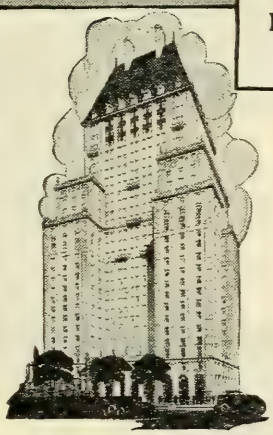
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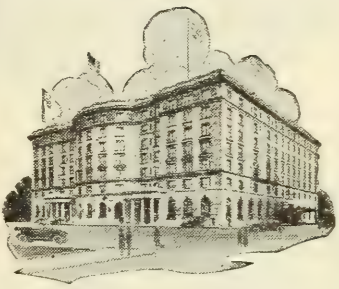
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1904. December 31, "L'Après-Midi d'un Faune."* Mr. Gericke, conductor.
1906. March 10, "L'Après-Midi d'un Faune." Mr. Gericke, conductor.
1907. March 2 and April 20, "La Mer." Dr. Muck, conductor.
1908. December 12. Three Nocturnes (Chorus of Sirens sung by the Choral Club of the New England Conservatory of Music).† Mr. Fiedler, conductor.
1909. January 16, "L'Après-Midi d'un Faune"; November 6, Azaël's Recitative and Aria from "L'Enfant Prodigue" (Geraldine Farrar). Mr. Fiedler, conductor.
1910. November 26 and December 17, Rondes de Printemps; December 31, Recitative and Aria of Lia from "L'Enfant Prodigue" (Jeanne Jomelli). Mr. Fiedler, conductor.
1911. April 22, "Iberia"; November 4, "L'Après-Midi d'un Faune"; December 23, "Images." Mr. Fiedler, conductor.
1912. April 27, Three Nocturnes (with the chorus of the Musical Art Club). Mr. Fiedler, conductor.
1913. January 25, Recitative and Aria of Lia from "L'Enfant Prodigue" (Maggie Teyte); March 1, "La Mer." Dr. Muck, conductor.
1914. January 24, "Printemps"; April 4, "Iberia." Dr. Muck, conductor.
1915. April 24, "L'Après-Midi d'un Faune"; December 17, "La Mer." Dr. Muck, conductor.
1916. November 17, "L'Après-Midi d'un Faune." Dr. Muck, conductor.
1917. April 13, "Gigues," "Iberia," "Rondes de Printemps"; October 26, "Printemps"; November 16, "La Mer"; December 28, Recitative and Aria of Lia (Mme. Melba). Dr. Muck, conductor.

*The first performance in Boston, also in the United States, was at a concert of the Boston Orchestral Club, Georges Longy, conductor, on April 1, 1902. The second was at a Chickering Production Concert, B. J. Lang, conductor, on February 24, 1904.

†The three Nocturnes were performed for the first time in Boston, also in the United States, at a Chickering Production Concert, February 10, 1904. B. J. Lang, conducted. The Nocturnes were performed twice at this concert.

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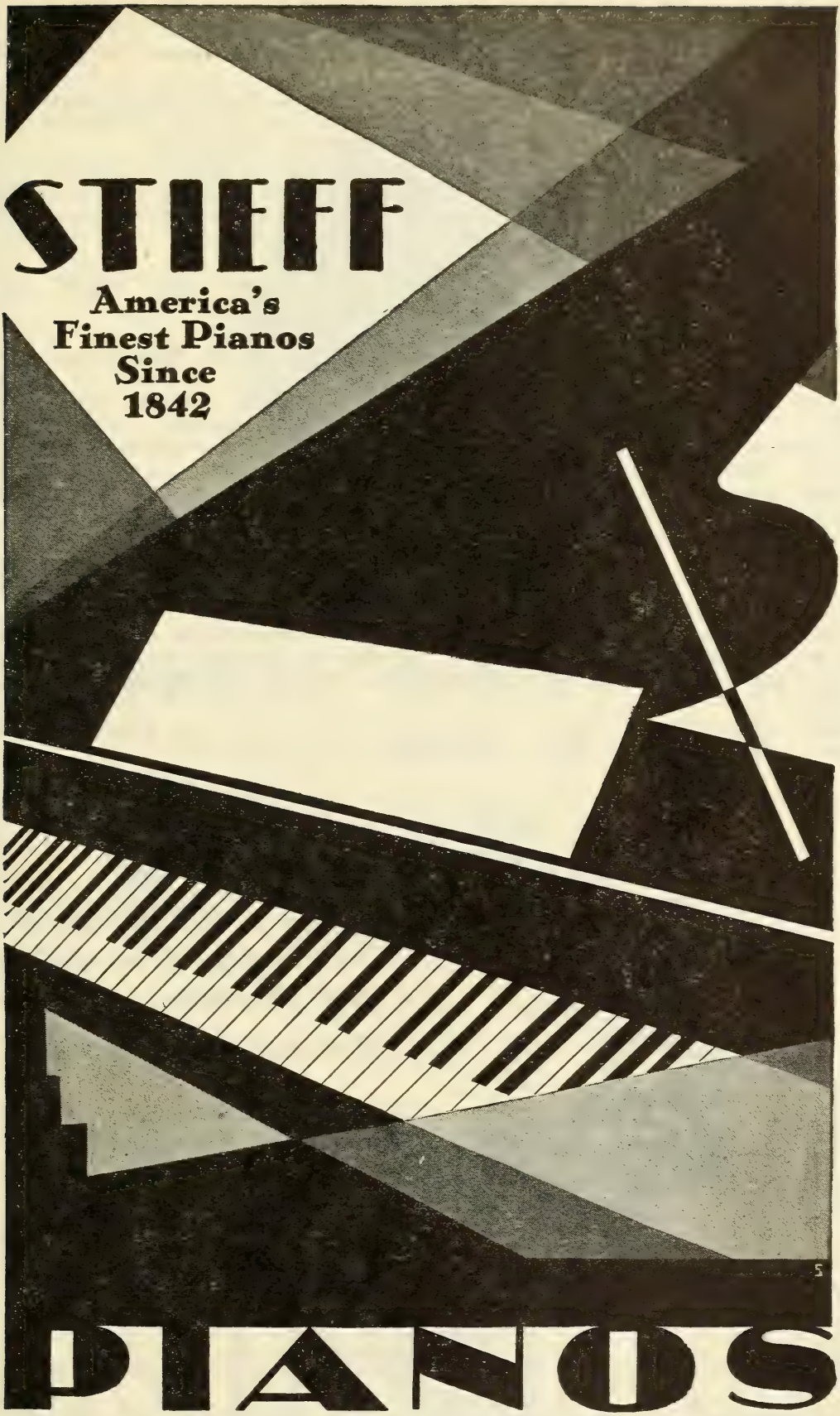
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1918. April 5, Nocturne No. 1 (In Memoriam Debussy); October 25, "Iberia"; November 1, Recitative and Aria of Lia (Florence Easton). Mr. Monteux, conductor.

1919. March 7, Three Nocturnes (revised edition; female chorus trained by S. S. Townsend; first time in the United States). Mr. Rabaud, conductor. October 10, "L'Après-Midi d'un Faune." Mr. Monteux, conductor.

1920. January 2, "Jeux" (first time in the United States); February 27, "La Demoiselle Élue" (Miss Frank; Miss Thompson; female chorus trained by S. S. Townsend); March 26, Petite Suite; April 16, Fantasy for piano (Mr. Cortot) and orchestra (first time in the United States). Mr. Monteux, conductor.

1921. January 14, "La Mer"; October 7, "Nuages" and "Fêtes" from "Nocturnes." Mr. Monteux, conductor.

1922. February 17, "Iberia." Mr. Monteux, conductor.

1923. January 19, "Rondes de Printemps"; March 23, "Printemps." Mr. Monteux, conductor.

1924. January 18, Excerpts from "The Martyrdom of Saint Sebastian"; May 2, "L'Après-Midi d'un Faune"; November 7, "Nuages," "Fêtes" from "Nocturnes"; November 21, "La Mer." Dr. Koussevitzky, conductor.

1925. March 20, "Danse," orchestrated by Ravel; May 1, "Nuages" and "Fêtes" from "Nocturnes"; October 9, "L'Après-Midi d'un Faune"; October 23, Rhapsody No. 1 for clarinet (Mr. Allegra) and orchestra. Dr. Koussevitzky, conductor.

1926. January 22, "Iberia"; April 2, "Gigues." Dr. Koussevitzky, conductor.

1927. October 7, "Iberia." Dr. Koussevitzky, conductor.

1928. January 13, "Sarabande and Danse," orchestrated by Ravel. Mr. Ravel, conductor. April 27, "La Mer"; October 5, "Nuages" and "Fêtes" from "Nocturnes"; October 26, "L'Après-Midi d'un Faune." Dr. Koussevitzky, conductor.

1929. February 22, "Iberia"; April 20, "L'Après-Midi d'un Faune" (by request). October 11, "La Mer." Dr. Koussevitzky, conductor.



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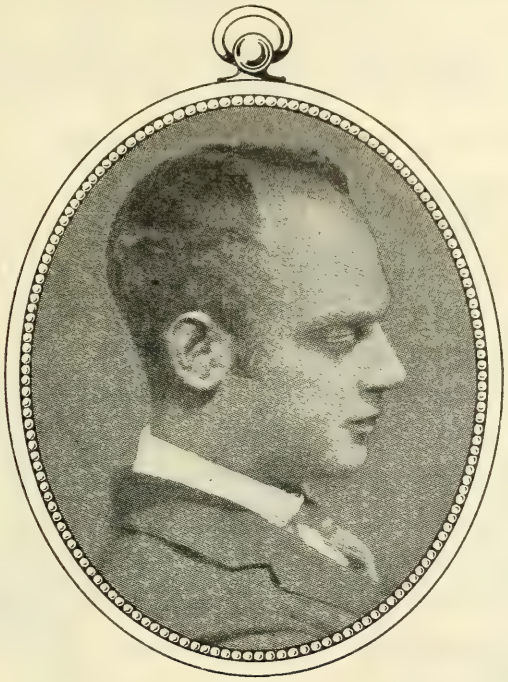
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(Born in Saint-Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

Gabriele d'Annunzio's play, a mystery in five acts, with Debussy's music for orchestra and chorus, was performed for the first time on May 21,* 1911, at the Châtelet Théâtre, Paris. The scenery and costumes were designed by Léon Bakst; Armand Bour was responsible for the stage management; the choregraphy was arranged by Fokine. André Caplet conducted. D. E. Inghelbrecht was the chorus-master. The cast was as follows: Le Saint, Ida Rubinstein†; La Mère douloureuse, Adeline Dudlay; La Fille malade des fièvres, Vera Sergine; Une Voix, Rose Féart; L'Empereur, Desjardins; Le Préfet, Henry Krauss; La Voix de la Vierge Erigone, Mlle. E. Vallin; Les deux Jumeaux, Mmes. Courso and M. Chadeigne.

*The printed play and the "Annales du Théâtre" give the date May 21. The score for voices and pianoforte transcribed by André Caplet and published in 1911 gives May 20.

†D'Annunzio said it was Ida Rubinstein's "sexless grace" which first gave him the idea of his "Saint-Sebastian." He wrote for her "La Pisanella, ou la mort parfumée" (1913), with incidental music by Ildebrando Pizetti. A suite derived from this music was performed by La Scala orchestra, Mr. Toscanini, conductor, in Boston on March 4, 1921.



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D'Annunzio wrote that he had constructed his tragic mystery after the manner of a stained glass window; that he had had for a long time the cult of Saint Sebastian, "the athlete of Christ. I have dreamed for a long time of the bleeding youth, transfigured in the Christian myth, like the beautiful wounded god mourned by the women of Byblus before the catafalque of ebony and purple, in the vernal equinox. I had chosen this line from a verse of Veronica Gambara,* the great Italian poetess of the Renaissance: 'He that loves me most wounds me.' My mystery play is a development of this theme. The saint, holding fast the laurel at the hour of execution, said to the archers of Emesa:

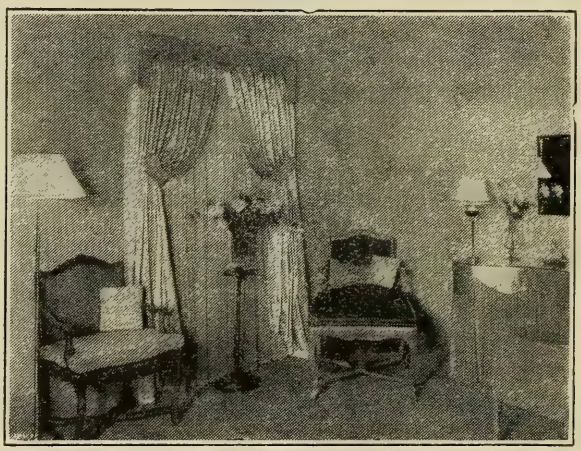
> 'I say unto you, I say unto you,
> He that wounds me the more deeply, the more deeply loves me.'

D'Annunzio, at work on his tragedy, asked Debussy "if he would be willing to compose music for it." The receipt of this letter, said Debussy, "threw me into a fever, so happy and proud was I to illustrate in music M. D'Annunzio's work."

Previous to the production of the "Mystery," the Archbishop of Paris issued a note to Roman Catholics requesting them not to coun-

*Veronica Gambara, born at Brescia in 1485, died at Correggio in 1550. She was left a widow at an early age. Her poetic style resembled Petrarch's.

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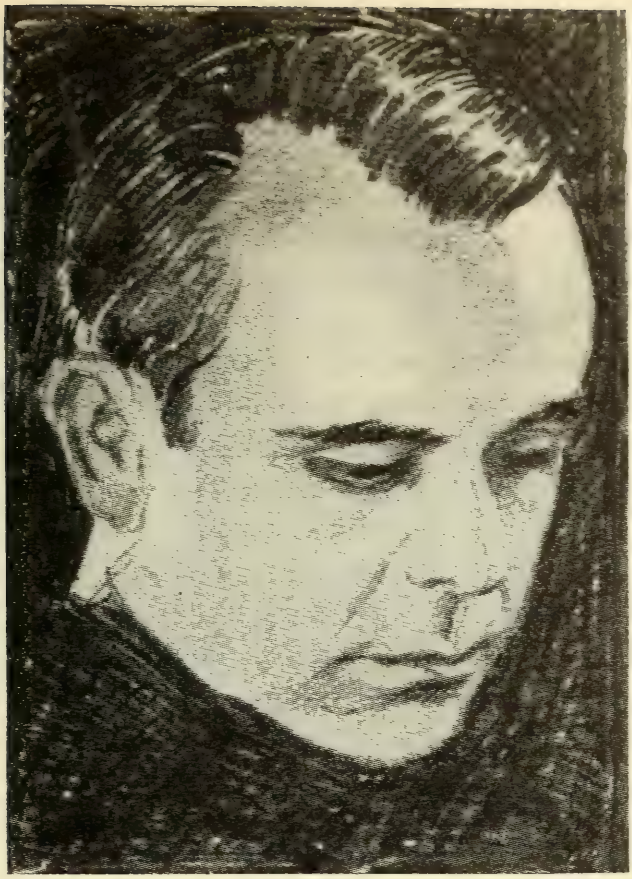


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tenance a work that seemed to him sacrilegious. Author and composer made the following reply:

"The Archbishop of Paris, in a manner that was ill-advised, has attacked in his recent decree a work, still unknown to him, created by two artists who, in the course of several years of labor, have given at least evidence of their unremitting aspiration toward the severest forms of art. Without failing in the respect which the Archbishop's note itself fails to accord us, we desire to express our regret at the singular treatment which we have not deserved; and we affirm—upon our honor and upon the honor of all those who are acquainted with 'The Martyrdom of Saint Sebastian'—that this work, deeply religious, is the lyrical glorification, not only of the admirable athlete of Christ, but of all Christian heroism."*

There was a revival of the Mystery with music at the Paris Opéra in June, 1922, when Ida Rubinstein, Suzanne Després, Desjardins, and Krauss acted; Jane Laval, Mmes. Courso and Mountfort sang. Caplet had been announced as conductor, but at the last moment

*Quoted in a Programme Book of the Chicago Symphony Orchestra. The translation was probably by the accomplished editor of the Programme Books of this orchestra, Mr. Felix Borowski.—P. H.

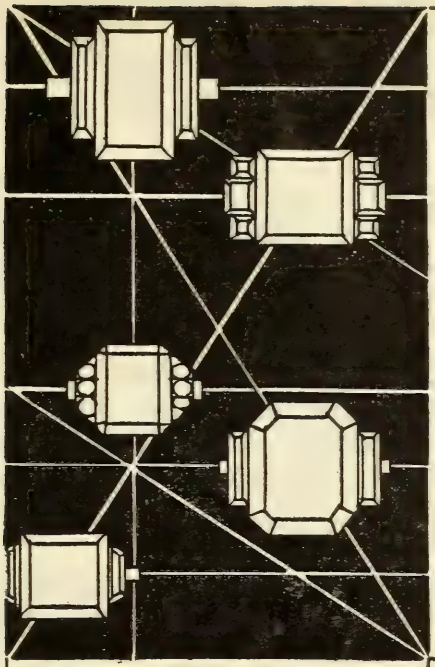
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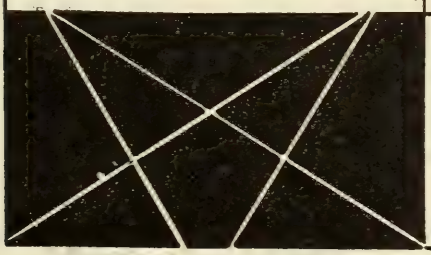
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Henry Defosse took his place. There have been performances in Paris since 1922.

A suite derived from the Mystery was first performed at a Colonne-Lamoureux Concert in Paris on November 19, 1918.

* * *

Excerpts from the work were brought out in concert form in New York by Kurt Schindler with the MacDowell Chorus at Carnegie Hall, February 12, 1912. Maggie Teyte sang the music given to Saint Sebastian.

The Mystery was produced at the Boston Opera House on March 30, 1912. The Passion of Saint Sebastian was mimed by Theresa Carutti. Mmes. Scotney, Fisher, Swartz, d'Oligé, Martini, Leveroni and de Courcy took part. Caplet conducted. The performance was wholly inadequate owing to insufficient preparation and the inefficiency of the singers and the dancer.

"The Court of the Lilies" was performed by the Philadelphia Symphony Orchestra in Philadelphia on October 6–7, 1922, and repeated by request on December 15–16, 1922.

"The Court of the Lilies" and "The Magic Chamber" were performed by the Chicago Symphony Orchestra in Chicago on March 28–29, 1923.

On January 18, 1924, the Boston Symphony Orchestra, conducted

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Subscriptions to date for season of 1929-30	**$81,360.67**
Endowment Fund	**307,607.41**
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by Pierre Monteux, performed in Boston these symphonic excerpts: I, The Court of the Lilies; II, Dance of Ecstasy and Finale of the First Act; III, The Passion; IV, The Good Shepherd.

* * *

When Mr. Schindler brought out excerpts in New York he delivered a preparatory lecture from which we now quote:

"The subject of the work is the half-historic, half-legendary figure of Saint Sebastian, whose martyrdom D'Annunzio and Debussy proposed to depict in what they termed a revival of the miracle play of the Middle Ages. . . . The historic Sebastian lived three hundred years after Christ, at the time when the Roman Empire with its vast dominions in the East had absorbed much of the Oriental influences and customs. The Emperor Diocletian, famous for his persecutions of Christian martyrs, wishing to increase his glory, had assumed the attributes of Asiatic divinities, and surrounded himself with the various cults of the East. Sebastian was the chief of the imperial archers, chosen for their agility from the youth of the city of Emesus, in Syria. At heart he was secretly a Christian, and had made many converts, and when the twin brothers, Marcus and Marcellianus, had been condemned to die because of their faith, Sebastian encouraged them to hold to their belief and to meet the death of martyrdom. This came to the ears of the Emperor, who summoned Sebastian to Rome, and finding him firm in the Christian faith, Diocletian condemned the young archer to be bound to a tree, and shot to death by his own archers."

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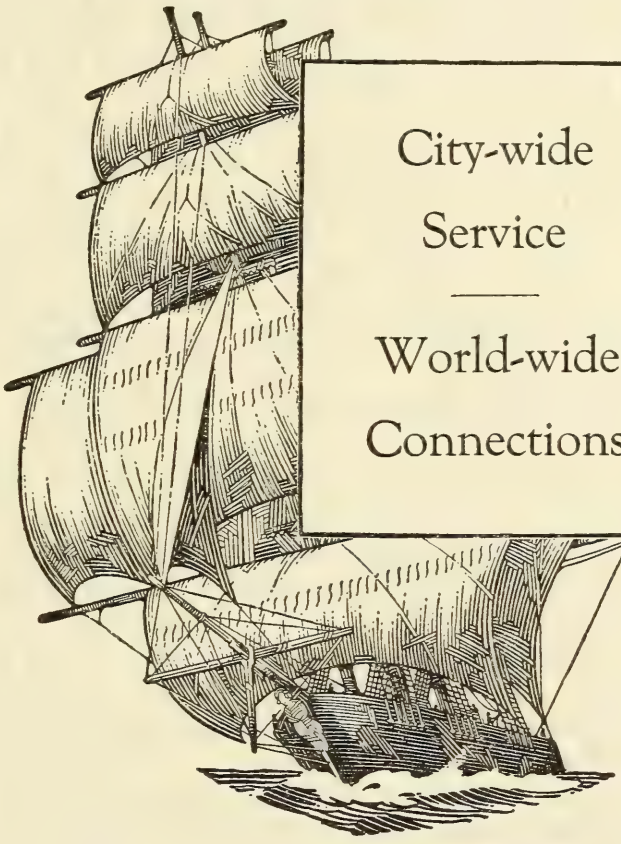
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Compare with this the story told in J. De Voragine's "Legenda Aurea," first published about 1470, and translated into English by William Caxton, 1483:

"S. Sebastian was a man of great faith, a good Christian man, and was born in Narbonne, and after taught and endoctrined in the city of Milan, and was so well beloved of Diocletian and Maximilian, Emperors of Rome, that they made him master and duke of their *meiny* (household, retinue) and power, and always would have him in their presence. And he was always with them in habit of a knight, and was girded with a girdle of gold above like as was used. And all this did he not for jollity, ne for cause that he dreaded death, or to die for the love of Jesu Christ, but he did it for to comfort the Christian men in their belief of when they were in distress for to reny the faith for dread of tormenting their body."

Then is told at length the story of Marcus and Marcellianus, "two brethren german, very Christian men and noble of lineage," and their father Tranquillinus; how Sebastian comforted them before the sons were tormented, bound to a pillar and pierced through the body with spears.

"After this S. Sebastian was accused to the Emperor that he was Christian, wherefore Diocletian, the Emperor of Rome, made him come before him, and said to him: I have always loved thee well, and have made thee master of my palace; how then hast thou been Christian privily against my health, and in despite of our gods? S. Sebastian said: Always I have worshipped Jesu Christ for thy health and for the state of Rome, and I think for to pray and demand help of the idols of stone is a great folly. With these words Diocletian was much angry and wroth, and commanded him to be led to the field and there to be bounden to a stake for to be shot at. And the archers shot at him till he was as full of arrows as an urchin is full of pricks, and thus left him there for dead. The night after came a Christian woman for to take his body and to bury it,

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but she found him alive and brought him to her house. and took charge of him till he was all whole."

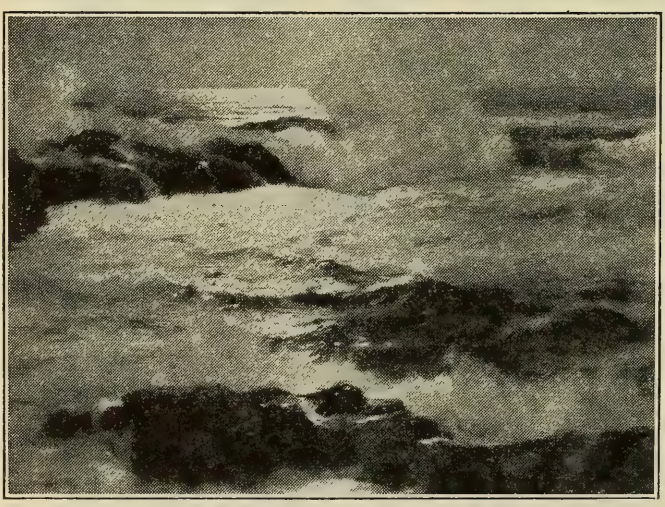
As the story goes, Sebastian, against the advice of Christian men, stood upon a step where the Emperor should pass by. "Diocletian said: Art thou not Sebastian whom we commanded to be shot to death? And S. Sebastian said: Therefore our Lord hath rendered to me life to the end that I should tell you that evilly and cruelly ye do persecutions unto Christian men. Then Diocletian made him to be brought into prison into his palace, and to beat him so sore with stones till he died." His body suffered defilement, but the saint appeared to S. Lucy, "a glorious widow," and told her of the foul place where she would find his body. "When thou hast washed it, thou shalt bury it at the catacombs by the apostles. . . . He was martyred the year of our Lord two hundred and eighty-seven."

* * *

The Paris correspondent of the New York *Times* received this information from Caplet:—

"There are many novel phases in the music and, to begin with, Debussy has changed the equilibrium of the orchestra, in that the parts of most importance are given to the wind instruments and the harp. Then there is the total absence of leitmotifs. It is true that each act has a prelude, but each act is separately treated, and each prelude is intended to lend the necessary atmosphere to the coming tableau. Without being a Debussy enthusiast, one must recognize 'Saint Sebastian' as an epoch-making work.

"The play opens with a prelude intended to picture the Christian soul in all its purity and exaltation. The curtain rises, revealing two Christian maidens chained to pillars. Their song gives a wonderful idea of their physical weariness and torture. Sebastian appears, and to give the sufferers courage dances over burning coals. The music of this dance is one of the best pages of the work. First the pain and then the joy of martyrdom are told in tones impossible to describe in words.



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"A hymn glorifying the Heavenly Power which puts such fortitude into man follows, and when Sebastian shoots an arrow into the sky and the arrow does not return and the crowd sees in this the proof of his sanctity, both the chorus and the orchestra proclaim his new fame in tones that depict the transformation of sorrow into joy. Then a vision of heaven is seen and a chorus of angels sings hallelujahs. The chorus in that gradually grows in strength until it reaches a force that was unknown until Debussy reclassified orchestral instruments.

"The second act shows the chamber where magicians and astrologers try to decipher the future, hidden behind a mystic door. There is a new sonority in the prelude that is quite astonishing when it is taken into consideration that Debussy employs no tricks, as Strauss does, in search of effect. The pathetic scene in this act is provided by the death, through torture, of a young maiden whom Sebastian had converted. Her death prayer is an Italian song of the Middle Ages.

"As the action proceeds Sebastian enters and batters down the mystic door. Behind it rises a new force—Christianity. Debussy's music at this point—the portraying of the battle of Christ's teachings with the spirit of heathendom—is so thrilling that, although no word is spoken, the scene is of the highest dramatic effect.

"The prelude to the third act prepares the hearer for the coming scene, which pictures the court of Cæsar Augustus in all its splendor and brilliant grandeur. Cæsar offers honors to Sebastian, which the

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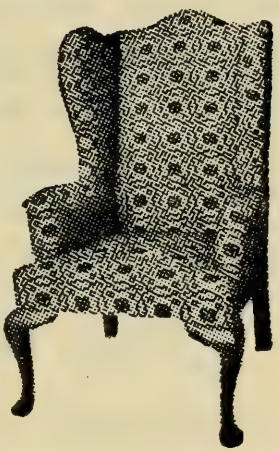
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latter refuses. A hymn to Apollo follows, and then Sebastian portrays the march of Christ to Calvary. Not a word is said. The care of describing the different emotions of the saint, the tyrant, and the crowd is left entirely to the music. It is only after several minutes that the crowd takes up the plaint of endless suffering and limitless pity.

"The fourth act pictures the real martyrdom of Sebastian. He is bound to a cross and archers shoot arrows into him while chorus and orchestra are painting in tones his sufferings. The most remarkable thing in this act is the orchestral description of the meeting of Sebastian and an old priest just before the former's death. The fifth act pictures paradise. The whole act passes without a word."

* * *

I. LA COUR DES LYS

Scene I

Les Jumeaux:

(The Two) Frère, que serait-il le monde
Allégé de tout notre amour!
Dans mon âme ton cœur est lourd
Comme la pierre dans la fronde.

(One) Je le pèse; au-delà de l'ombre
(The other) Je le jette vers le grand jour.
(One) J'étais plus doux que la colombe.
(The other) Tu es plus fauve que l'autour.

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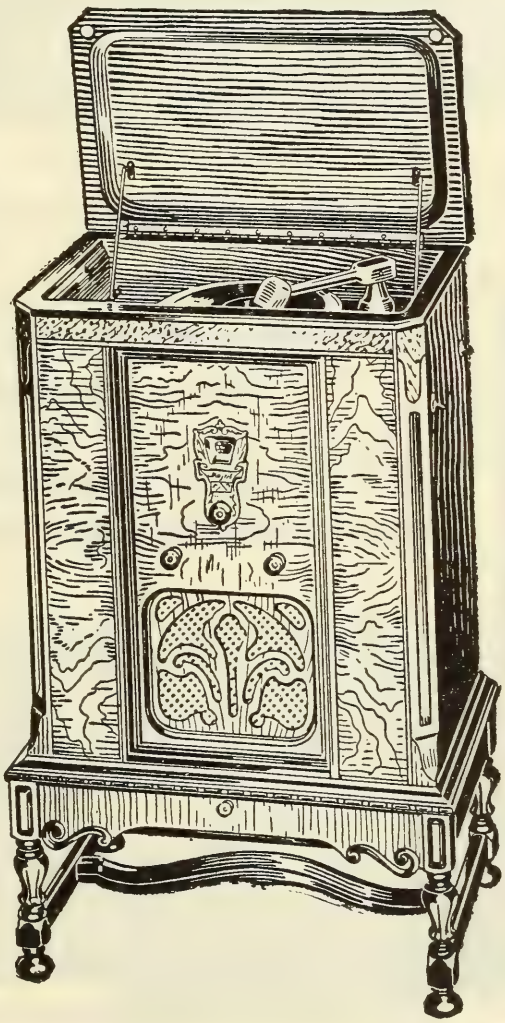
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(The two) Toujours, jamais!
Jamais, toujours!
Fer ne me dompte,
Feu ne me dompte.
Beau Christ, que serait-il le monde
Allégé de tout votre amour.

SCENE II

CHORUS:

Sébastien, tu es témoin.

SCENE III

LES JUMEAUX:

Hymnes, toute l'ombre s'efface.
Dieu est et toujours sera Dieu!
Célébrez son nom par le feu.
Chantez les œuvres de sa grâce,
Louez ses œuvres en tous lieux.
Semez son nom mystérieux!

FIVE CHORISTERS:

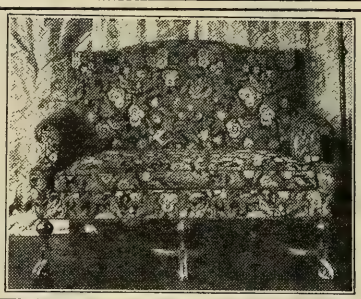
Hymnes, toute l'ombre s'efface,
Dieu est et toujours sera Dieu.
Célébrez son nom par le feu!

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Salut! O lumière,
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Tout le ciel chante!

II. LA CHAMBRE MAGIQUE

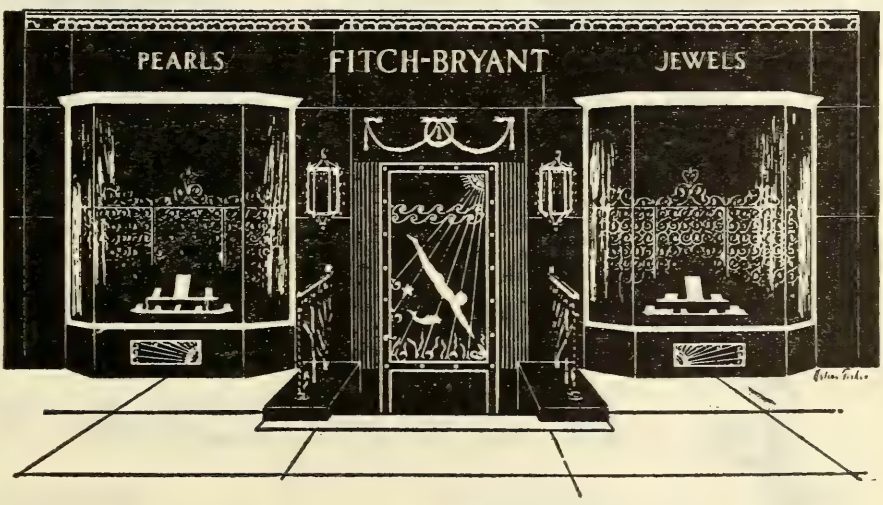
La Voix de la Vierge Erigone:

Je fauchais l'Epi de froment, oublieuse de l'asphodèle;
Mon âme, sous le ciel clément, était la sœur de l'hirondelle;
Mon ombre m'était presqu'une aile, que je traînais dans la moisson,
Et j'étais la vierge fidèle à mon ombre et à ma chanson.

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Il est tout clair sur mes genoux,
Il est sans tâche et sans blessure.
Voyez. Et dans ma chevelure tous les astres louent sa clarté.
Il éclaire de sa figure ma tristesse et la nuit d'été.

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Euryale! Euryale! Entonne l'hymne!

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Seigneur de Délos et de Sminthe,
Beau roi chevelu de lumière.
Apollon!

LES FEMMES DE BYBLOS:

Ah! Tu pleures la Bien-Aimé.
Tu pleures l'Archer du Liban.
O sœurs! O frères!
Il se meurt, le bel Adonis.
Voyez le bel Adolescent
Couché dans la pourpre du sang.
Donnez les baumes et l'encens.
Femmes, pleurez!

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CHORUS:

Adonis! Hélas! Pleurez!

VOX SOLA:

Cessez, O pleureuses! Le monde est lumière, tel qu'il l'annonce.
Il renaît dieu, vierge et jeune homme, le Florissant,
Il renaît, il se renouvelle, O frère des saisons jumelles.
Debout! La mort est immortelle, dieu, par ton sang.

CHORUS:

Le dieu, voilà le dieu, Il est debout!

THE EMPEROR:

("Annoncez l'étoile au ciel romain.")

CHORUS:

Io! Adoniastes!
O sœurs, O frères, exultez!
Le Seigneur est ressuscité.
Il conduit la danse des astres.
Déliez vos cheveux,
Dénouez vos ceintures,
Du noir Hadès où sont les âmes
Il nous revient, le Bienheureux.
Io!

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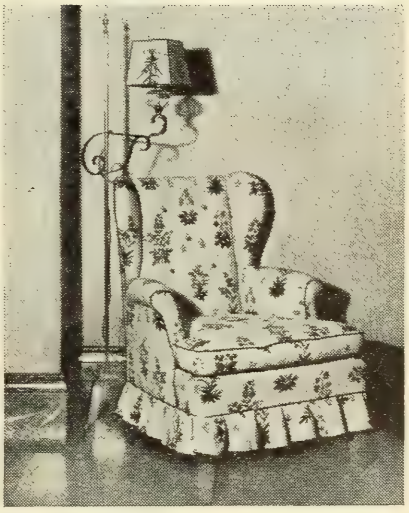
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THE SAINT:

Jésus! Jésus! à moi.

CHORUS:

Il est mort, le bel Adonis,
Pleurez, pleurez.
Il se meurt, le bel Adonis!
Pleurez, pleurez.
Il descend vers les noires Portes,
Tout ce qui est beau l'Hadès morne l'emporte.
Renversez les torches.
Eros! Pleurez.

IV. LE LAURIER BLESSÉ

CHORUS:

Hélas! Ah!
Pleurez, O femmes de Syrie,
Criez, "Hélas! ma Seigneurie!"

(Mezzo soprano)

Toutes les fleurs se sont flétries.
Criez! Pleurez, ô femmes de Syrie!
Il va dans la pâle prairie!

CHORUS:

Eros! Pleurez! Il descend vers les noires Portes.
Tout ce qui est beau l'Hadès morne l'emporte!
Renversez les torches. Eros! Pleurez!



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Qui te nomme
Verra le fils de l'homme.
Qui sur son cœur te tient
Sourire de ta grâce.
Jean t'a donné sa place,
Tu boiras dans sa tasse, Sébastien!

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Tu es beau.
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Des Feux musiciens,
Chanter l'hymne nouvelle
Au Ciel qui se constelle
De tes plaies immortelles,
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Je viens, je monte.
J'ai des ailes.
Tout est blanc.
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Alleluia. Alleluia.

* * *

"Whoever attempts to stage the 'Martyrdom of Saint Sebastian' does it a great wrong. The wonderful scenes, the magnificent tableaux which enchant the reader's visual imagination become under the borders the merest tinsel; the sapphire dome is a blue back-cloth; the whirling signs of the zodiac, discs of wood; the dance of the Saint in imitation of the Passion a grotesque and blasphemous mummery. Those who praise the play confine themselves to its literary qualities; those who find fault with it are mainly discussing its dramatic aspects. Claude Debussy has provided enchanting music, interpreting to a nicety the course of action and emotion."—LANDER MACCLINTOCK, in his "Contemporary Drama of Italy" (Boston, 1920).

* * *

At the time Debussy began work on this Mystery, he had promised Maude Allan, the dancer, a ballet, "Khamma," to be produced at London. This was in his mind. He composed the music in 1912, and orchestrated in 1913 the first pages; but the others were orchestrated by one of his colleagues, Charles Koechlin, under his supervision. He wrote to his publisher Durand early in 1912 that Miss Allan had returned from South Africa "in feverish haste to busy herself with her ballet." Debussy asked that the engraving of the score be hurried, "for a woman who fearlessly makes such perilous voyages ought not to know obstacles to her will." "Khamma" was completed in 1913. It was performed without dancers at a Colonne concert, Paris, in December, 1924.

Debussy wrote to Durand in August, 1911, that he was sick, that "St. Sebastien" had fatigued him more than he had thought and a

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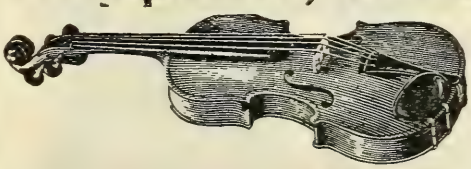
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trip to Turin for a concert of his works had finished him. "Thus everything in the world pays for itself. The old moralities say: Do not force your talent. A more modern wisdom translates this: Don't take the bit in your teeth and run away! How right you are, dear friend, to love your country house. Everything is so temporary in life that the charm of a house that saw you play as a child, dream as a young man, should be something unique. One is melancholy feeling the lack of it at my age. This is not very 'American,' nor very modern—what I write to you—but it is very sincere, very 'Old France,' it seems to me."

The late Jacques Durand intimated in his "Souvenirs" that a malign influence had been brought on the Archbishop of Paris to make him forbid his flock from attending the performance of "St. Sebastien." According to Vuillermoz ("Musiques d'Aujourd'hui"), rich Roman Catholic families, and even some others, prompt to seize this unhoped-for opportunity of realizing an economy, sent their valet to M. Astruc to claim reimbursement for the boxes they had rented for the grand season at the Châtelet. The newspapers published articles protesting against the Archbishop's edict. The answer of the poet and the composer is given above.

The music for rehearsal arrived at the theatre page by page, hastily copied, corrected in pencil. "Debussy," says Vuillermoz, who was a trainer of the chorus, "remained invisible, shut up at his house, writing, retouching up to the last moment this work, of which only some intimate friends divined the importance." The majority of musicians affected to see in this score only an "ouvrage de circonstance," a "commande" knocked off in a few hours by the composer to satisfy an ostentatious caprice of Mme. Rubinstein and D'Annunzio. The work was not to be taken seriously. "The mysterious complexity" of the score, as it came in page by page, filled the performers with a sort of terror. The fragments were so obscure that one could not appreciate their exact place in a text that was then unknown. The chorus singers exchanged uneasy looks. But fervent zeal of Debussy's friends in charge of the production

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triumphed over all obstacles. Ida Rubinstein had ennobled a mystical studio in a commonplace palace at Versailles with paintings representing the execution of the Saint, and there she rehearsed while Vuillermoz endeavored to obtain from a piano the secrets of Debussy's score. At the rehearsal, when chorus and orchestra were first brought together, the artists, as a rule *blasés* at this sort of ceremony, were really moved. Debussy was present. "The work was so strangely impregnated with magic that one did not dare to treat it familiarly." There was surprising respect, veneration. "Debussy himself, who had to a high degree modesty in emotion, could not maintain his habitual attitude of sarcastic good will; ingenuously he wept. Truly, a unique moment in his life as an artist. Never, perhaps, had he heard so perfect an embodiment of his dream. It was necessary to have heard, that day, the complete score of the Mystery to know all that it contains of the talismanic and the supernatural. For this magnificent realization was to be without a following day."

At the performance, Armand Bour exiled the chorus, whose sole care was to see the conductor's baton. These singers were put in the wings, dispersed everywhere on the stage. The chorus directors tried to reassemble them, to group them. Léon Bakst studied the grouping, and when a pause allowed, led a warrior, a woman of Byblus, an archer or a slave to another position, to a different group, for the sake of some color effect. And so sopranos found themselves dispersed in the midst of basses, timid tenors were in all the corners of the great stage; so that, not touching elbows, they did not dare to sing their difficult measures. No wonder, then, says Vuillermoz, that the audience, on account of this incomplete revelation, failed to understand and appreciate the Mystery. Nor can a just idea of the work be obtained from the orchestral suite.

On the other hand, Durand says that the success was considerable; the impression great. There was talk of performances in Germany, but the war prevented.

Jacques Rouché, director of the Opéra, wished Debussy to turn the Mystery into an opera. Pleased with the idea, Debussy conferred with D'Annunzio, who agreed to provide the libretto, but Rouché grew cool, fearing that his subscribers would obey the

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Archbishop. In the course of the war, Rouché changed his opinion, thinking that D'Annunzio's interest in the French-Italian alliance would convince the subscribers of his orthodoxy. Debussy was a sick man. It was too late. Rouché, in compensation, admitted the Mystery in its original form to the repertory of the Opéra.

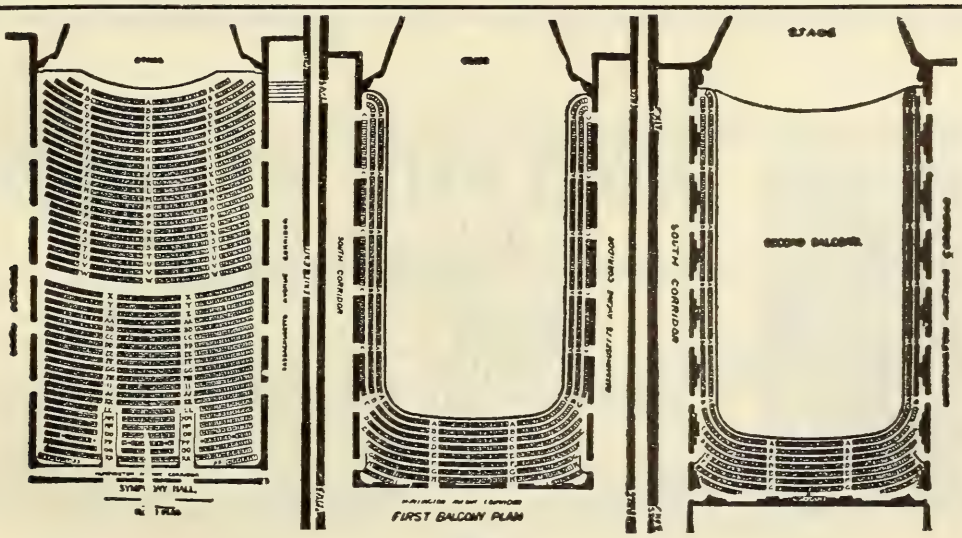
At a Colonne concert, on Good Friday, 1924, the final scene was suppressed—and Handel's "Hallelujah" chorus from the "Messiah" was substituted!

* * *

"Debussy showed, in religious music, a particular conception inspired by contrapuntists of the sixteenth century and the Italian paintings before Raphael. It is at the same time Christian and pagan. One thinks of Mantegna. . . . One dreams of all that the future could have reserved for us from such an artist—symphonic poems, ancient and perfect images: 'The Birth of Venus,' 'Diana and Endymion,' 'Narcissus.'" —Charles Koechlin.

* * *

"It, like 'Parsifal,' is full of the spirit of death, written, as it were, with death standing at the composer's elbow, not only inspiring the thought, but guiding also the hand that wrote. There is no more of pain and suffering in the music of Amfortas than in the section Debussy's work called 'Le Laurier blessé,' and in both works there is the same curious blend of mysticism and sensuality, the same peculiar zest in the portrayal of the infliction and endurance of pain. 'Sébastien' may legitimately be called decadent; the fact remains that it is one of the highest points to which Debussy ever attained. It will never achieve the popularity of many of his works; it is not even appreciated at its true value by his most enthusiastic admirers. One greatly regrets that Debussy was never able to give effect to his intention of transforming it into a lyric drama. As incidental music it is not completely suited to either theatre or concert-hall, and this is perhaps sufficient reason to account for the unmerited neglect into which it has fallen. With this music, Debussy's genius shines out brightly for the last time; henceforth he was but the shadow of his former self" (Cecil Gray's "Survey of Contemporary Music," London, 1924).



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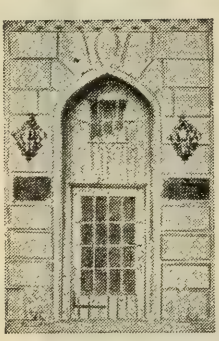
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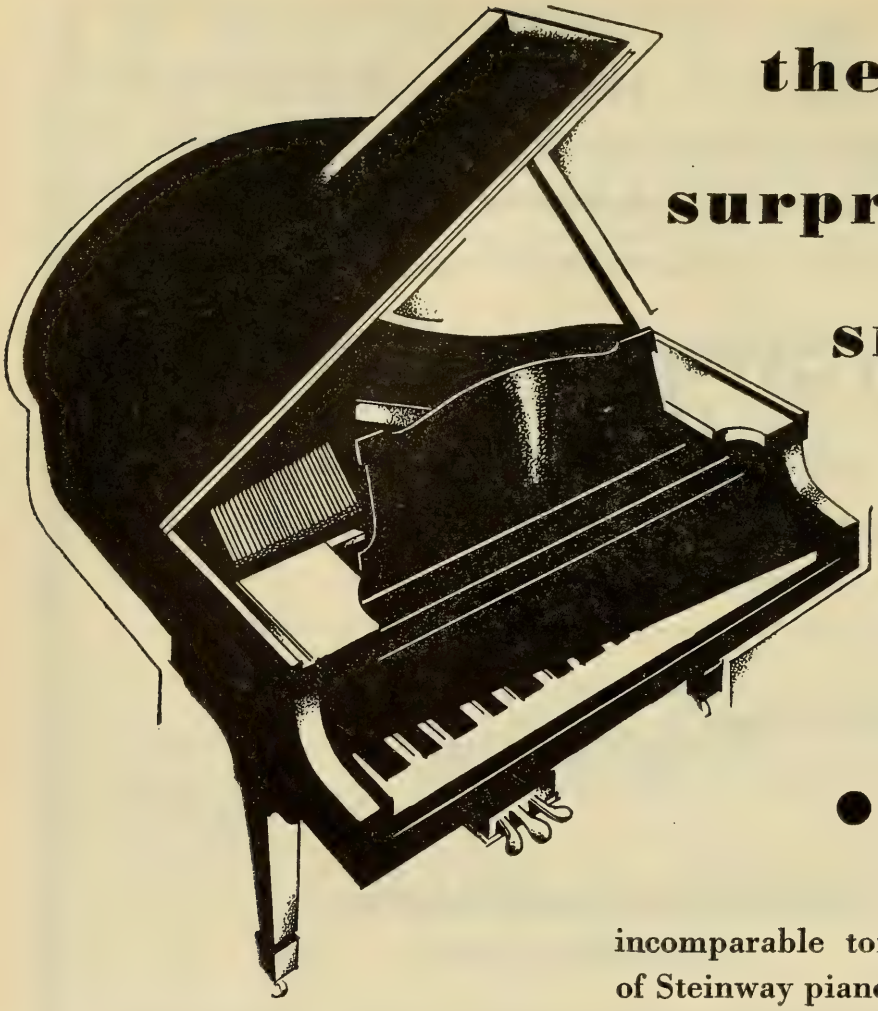
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JOSEPH HAYDN

(Born at Rohrau-on-the-Leitha on April 1, 1732; died at Vienna on May 31, 1809)

This symphony, composed in 1765,* is known as "Mit dem Hornsignal"; also as "Auf den Anstand."† The music has the joy of the chase. One remembers that Haydn wrote another symphony, "La Chasse" (1781), which has been performed at concerts of the Boston Symphony Orchestra. He gave titles to certain symphonies; others supplied titles to some. The title often had reference to the "pro-

*Haydn was then the second Kapellmeister in the service of Prince Nikolaus Joseph Esterhazy, who maintained an orchestra at Eisenstadt. Haydn had in 1761 filled this position under Prince Paul Anton Esterhazy, who died in 1762. Gregorius Joseph Werner was the first Kapellmeister. When he died in 1766, Haydn succeeded him and remained at Eisenstadt until 1790, when Prince Anton, the son of Paul Anton, dismissed the orchestra. Haydn then moved to Vienna. The Esterhazy orchestra numbered fifteen members when Haydn was called there. Under Nikolaus Joseph, it was increased to thirty (without singers). Haydn's first symphony was written in 1759, when he was the musical director of Count Morzin's Orchestra at Lukavec near Pilsen.

†*Anstand* meant originally "address, bearing, deportment, dignity"; then, "delay, suspension, pause": also, "hesitation, doubt, apprehension."

In hunting it meant "a stand, a hiding-place (to lie in wait for game)." *Auf den Anstand gehen*—"to go shooting from a hiding-place," etc. This definition evidently applies to the second title of the symphony.

The German dictionary of the eighteenth century that is at hand does not give this last definition. Christian Ludwig's "Teutsch *(sic)* Englisches Lexicon" (Leipsic, 1765), contains many curious colloquial expressions, phrases, even slang terms—a most readable book of 2,370 double columns, quarto—but the hunting term is not mentioned.

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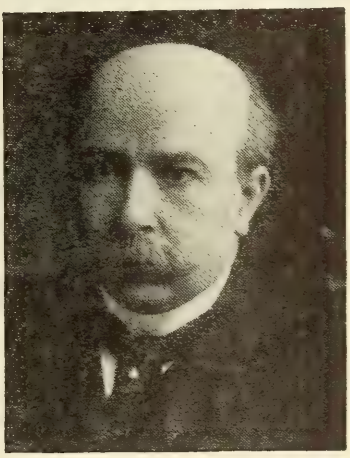
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gramme character" of the music, even though it was applicable to only one movement. And so one finds Le Matin, Le Midi, Le Soir, Der Philosoph, Weihnachtssinfonie, Abschiedsinfonie, Maria Theresia, La Passione, L'Impériale, Der Schulmeister, Feuersinfonie, Il Distrato, La Roxolane, Laudon, L'Ours, La Poule, La Reine de France, Militärsinfonie, Die Uhr, Salomon, The Drum Stroke or The Surprise, Oxford, etc.

This symphony is noteworthy because the score calls for four horns. This is the first instance, it is believed, that so many horns were employed in a symphony. There are four horns for the hunters' chorus in Haydn's "Seasons," so that the symphony seems to some a preparatory study. The score also calls for one flute, two oboes, and the usual strings.

I. Allegro, D major, 3-4. The first theme is in two sections: first, the horn call; the second, as a distant answer. A figure is introduced at the end of this second section that was a favorite one with Mozart—as in the "Jupiter" Symphony. There are quieter melodic measures. The flute introduces the horns for a second theme, with succeeding measures for the strings. In the working-out section following this last subject, but inverted, comes the second theme also the earlier echoing answer. The repetition section begins with the supplementary theme, now in D minor, the "answer-

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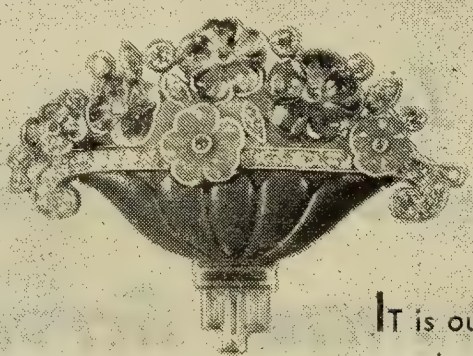
ing" section in D major; there is a passing reference to the quieter, more melodic measures; finally, the ending of the movement with the first section of the first theme. In Haydn's catalogue, the tempo is given as Larghetto, but this is probably due to some error.

II. Adagio, G major, 6-8. Only horns and strings are employed. The most important thematic material is in the opening solo for violin, with its ornamented melody. Horns are in dialogue with this violin and a solo violoncello. Horns at once take the beginning of the theme for the solo violin. In this movement, the horns are used in two keys, D and G. The Adagio has somewhat the character of a Sicilienne, in the accompaniment to the melody as in the melody itself.

III. Menuet, D major, 3-4. A sturdy movement in which all the instruments are simultaneously engaged; but in the Trio, D major, 3-4, there is alternate play of instruments.

IV. The Finale—Molto moderato—Presto, has an unusual character. The strings play a quiet theme in simple song-form. Then follow seven variations:

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2. Violoncello solo, with strings accompanying.
3. Flute solo, with strings.



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4. Horn quartet, with strings. The first horn part goes to F-sharp.

5. Violin solo, with strings.

6. The full orchestra. The theme is not changed melodically or harmonically, but the instrumentation differs from that of the first entrance. The orchestra remains *piano* throughout the variation.

7. Violoncello solo, with strings. A short passage leads to a Presto in 3-4. Figures in sixteenth notes, until A is held in the upper voice (first violins, two horns), while a new theme enters. It is repeated in echo fashion, and then the first theme of the first movement brings the end.

Some—Deldevez among them—refer to this symphony as Concertante on account of the solo parts.

Concerto Grosso No. 1 for Orchestra, in the Old Style

Filip Lazăr

(Born at Craiova, Roumania, on May 18, 1894; living at Paris)

This concerto was composed in 1929. Lazăr's "Music for an Orchestra" was performed by the Boston Symphony Orchestra, for

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the first time anywhere, on March 23, 1928. His "Tziganes" ("Gypsies"), a Scherzo, was played for the very first time at a concert of the Boston Symphony Orchestra on October 29, 1926. Dr. Koussevitzky conducted both performances.

* * *

Lazăr entered the Bucharest Conservatory of Music when he was nine years old. He studied the pianoforte with Emilie Saegin, and theory with D. C. Kiriac. From 1909 to 1913 his teacher of harmony, counterpoint, and fugue was Alfonso Castaldi. At the Leipsic Conservatory of Music (1913–14), Lazăr took pianoforte lessons of Robert Teichmüller. His teacher in composition was Stephan Krehl.* A pianoforte sonata showing the strong influence of Schumann and Brahms was written by Lazăr at this period. He returned to Roumania a few days before the war broke out. In 1915 he re-

*Krehl, born at Leipsic in 1864, a pupil of the Leipsic Conservatory, taught the piano and theory in 1889 at the Carlsrühe Conservatory; in 1907, at the Leipsic Conservatory, where in 1910 he was made a Professor. He is known as a composer by his Symphonic Prelude to Hauptmann's "Hannele"; chamber music (including a clarinet quintet, string quartet, and violin sonata); a cantata ("Tröstung") for solo voices, chorus, and orchestra; pianoforte pieces, and songs. He has written several theoretical treatises.—P. H.

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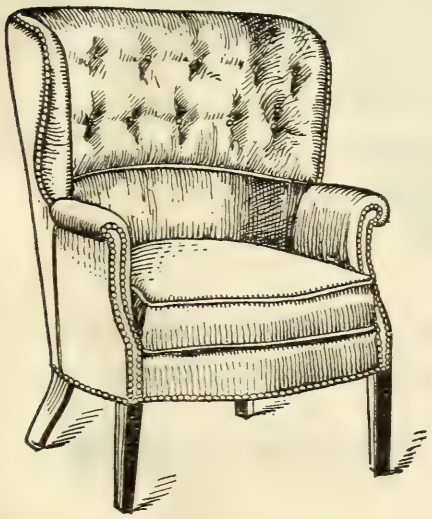
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entered the military school, and remained there until Roumania declared war against the central Allies. He served actively in the army, was cited in an "order of the day," and he received the Roumanian War Cross.

The list of his compositions includes a violin sonata (1919), which was awarded the second national prize for composition; in 1920–22 he composed some orchestral pieces, his first attempts in large musical form; in 1924 he wrote a pianoforte suite, "Bagatelle," for double bass or violoncello with piano; "Divertissement," for full orchestra—all of which are published by Universal Edition. In 1924 he composed two Folk Choruses (*M S.*); in 1925, Two Roumanian Folk Dances (Oxford University Press); 1926 "Deux Chansons d'amour et une autre gaie" (Durand, Paris).

* * *

Le Ménestrel of January 3, 1930, announced the performance of Lazăr's "Ring" by the Orchestre Symphonique de Paris, M. Gorgesco, conductor, on January 10.

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Mr. Jesús María Sanromá, pianist, was born in 1903, in Porto Rico, of Catalonian parents. He studied there under Dolores de la Plaza y Bird. In 1917 he was sent to this country by the Porto Rican Government to complete his musical education, and in that year he entered the New England Conservatory of Music, studying with David Sequeira. He was graduated in 1920 with honors and was the winner of the pianoforte prize of that year. For seven years following, he studied with Mme. Antoinette Szumowska. He has played in concerts, as soloist with the MacDowell Club Orchestra, the People's Symphony Orchestra, the Boston Musical Association, the Flute Players' Club, and more recently with the Boston Symphony Orchestra; he has also given several recitals here. He made a tour of the country as accompanist for Jacques Thibaud. In the season of 1926–27, he was the official pianist of the Boston Symphony Orchestra. In 1926 he appeared in New York as soloist at the League of Composers concert, at which Dr. Koussevitzky introduced Honegger's "Concertino." Mr. Sanromá in 1927 studied with Cortot in Paris, and in Berlin with Schnabel. He gave recitals in Berlin, Paris, Madrid, and Barcelona, and in 1929 he again played in European cities.

He was the soloist at the concerts of the Boston Symphony Orchestra in Boston, December, 28, 29, 1928, playing Ernest Toch's Concerto, Op. 38—the first performance of the work in Boston.

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Nights in the Gardens of Spain: Symphonic Impressions for Pianoforte and Orchestra: 1, At Generalife; 2, Far-off Dance; 3, In the Gardens of the Sierra de Cordoba . Manuel de Falla

(Born at Cadiz, November 23, 1876; now living at Granada)

"Noches en los Jardines de España: 1, En el Generalife*; 2, Danza lejana; 3, En los Jardines de la Sierra de Cordoba," were composed in 1909–16. G. Jean-Aubry speaks of de Falla working assiduously on these pieces in Paris—he betook himself there in 1907—"but he was never satisfied. Each season we waited in vain for the first performance. These 'Nocturnes' began to be legendary in the Parisian musical world, as did the 'Polichinelles'† of Henri Becque about 1902."

The first performance was at the Teatro Real de Madrid, by the Orquesta Sinfonica, led by Enrique Fernandez-Arbos, M. Cubiles, pianist, in April, 1916. They were performed later at Cadiz, Granada, Saint-Sebastian, Barcelona, Paris, London, and Geneva.

*Generalife—Jennatu-l'arif, "the garden of the architect," is near Granada. Isma'il-ibn-Faraj, the Sultan, purchased the site in 1320. The mountain villa, in the forties of the last century, belonged to the Marquis of Campotejar, of the Grimaldi Gentili family; "a villa of waters."

† This play was left unfinished by Becque, who died in 1899. Henri de Noussanne completed it and it was published in 1910. Tavernier, an unscrupulous promoter, is the tool of a capitalist, the centre of a group scheming for government patronage. Fearing to be a dupe, Tavernier tricks his associates, retires from business with his ill-gotten plunder, and poses as a model of virtue.

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The first performance of the "Noches" in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, Mr. Gebhard pianist, on March 28, 1924.

De Falla says of this work: "If these 'symphonic impressions' have achieved their object, the mere enumeration of their titles should be a sufficient guide to the hearer. Although in this work—as in all which have a legitimate claim to be considered as music—the composer has followed a definite design, regarding tonal, rhyth-

*Viñés, a Spanish pianist, was born at Lérida on February 5, 1875. Having studied with an organist, Terraza, he obtained the first prize for piano playing at the Barcelona Conservatory as a pupil of Pujol. Viñés was then twelve years old. In 1894 he was awarded a first prize at the Paris Conservatory, where his teachers were Charles de Bériot (piano), Lavignac, and Godard. His fame as a pianist spread through all Europe.

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mical, and thematic material . . . the end for which it was written is no other than to evoke [the memory of] places, sensations, and sentiments. The themes employed are based (as in much of the composer's earlier work) on the rhythms, modes, cadences, and ornamental figures which distinguish the popular music of Andalucía, though they are rarely used in their original forms; and the orchestration frequently employs, and employs in a conventional manner, certain effects peculiar to the popular instruments used in those parts of Spain. The music has no pretensions to being descriptive: it is merely expressive. But something more than the sounds of festivals and dances has inspired these 'evocations in sound,' for melancholy and mystery have their part also."*

I. At Generalife. Allegretto tranquillo e misterioso. There is a theme for violas—repeated notes, supported by the harp, strengthened on the first beat of measures by chords for strings and brass. The piano, when it enters, inverts the theme. Another musical idea is hinted at by the full orchestra, and is developed by the piano, but in an inverted form, a theme of a somewhat Oriental character. (See Mr. Trent's chapter "Falla in 'Arabia.'") The orchestra repeats it, but uninverted. There is a short cadenza for the piano,

*Quoted by J. B. Trent in his invaluable book, "Manuel De Falla and Spanish Music" (Alfred A. Knopf, publisher, New York, 1929).

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after quiet measures, with recollections of the opening theme (strings). The piano takes a theme and there is a return to the opening idea, but the repeated notes are now played by the piano. In the short coda, the original theme is given to the horn (*pp marcato*) with a background of strings.

II. Danza lejana (A Far-Off Dance). Allegretto giusto. A trill and run for violas are supported by violoncellos and basses pizzicato. Flute and English horn take up the dance; two flutes play in thirds. The piano comes in with the figure heard from the flute and English horn. There is a persistent rhythm for a background. Another "oriental" tune is for flute and strings. It is repeated by English horn, clarinet, and first violins, while flute, piccolo, and oboe have the trill and run first given to the violas. The piano sounds the rhythm, and harp chords give a guitar effect. Strings take up the rhythm. The piano has the melody until the rhythm, in several combinations, is prominent. To quote De Falla again: "the second and third nocturnes are joined without interruption by means of a bridge in which, beneath a tremolo on the violins in the highest register, are sprinkled, like distant echoes, the notes which begin the fundamental theme of the 'Distant Dance.' The bridge ends with an ascending passage for the piano, in octaves,

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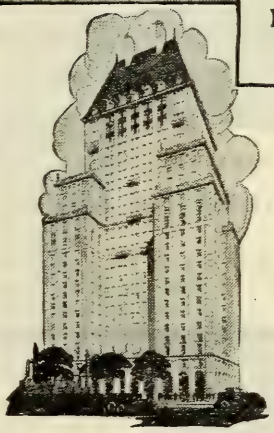
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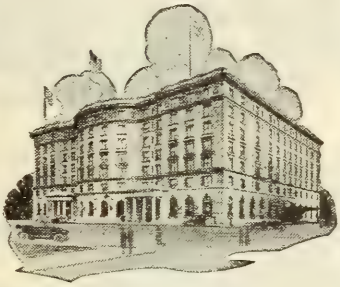
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which is resolved into a tutti with which the third and last nocturne begins."

III. In the Gardens of the Sierra de Cordoba. Mr. Trent gives the following description:

"We have suddenly been transported to one of those large villas on the hillside above Cordoba, on an evening when a party is in progress, with a *zambra** of gypsy musicians, players, singers, and dancers, while somewhere under the trees is a long trestle table with a row of *dama-juanas* (demi-johns) holding two or three firkins of manzanilla apiece. The word *zambra* tempts one to a short philological digression, a digression which may not be altogether out of place if it helps to put us in the mood of the music. The word *sâmira* was used by the Moors in Spain for revelry by night, or even for a quiet nocturnal meeting at which a number of people passed the night together telling stories, like those of the 'Thousand and One Nights.' But as no *sâmira* was complete without music and dancing, the word came also to be used for a band of musicians. Even that inhuman monk, Cardinal Ximenez, the greatest enemy of the Spanish Muslims (who tried to destroy in one day the culture of seven centuries, by burning every Arabic manuscript which could

*Joseph Baretti's Spanish and English Dictionary published late in the 18th century defines *zambra:* A feast or dance; any noisy feast; a fray or quarrel.—P.H.

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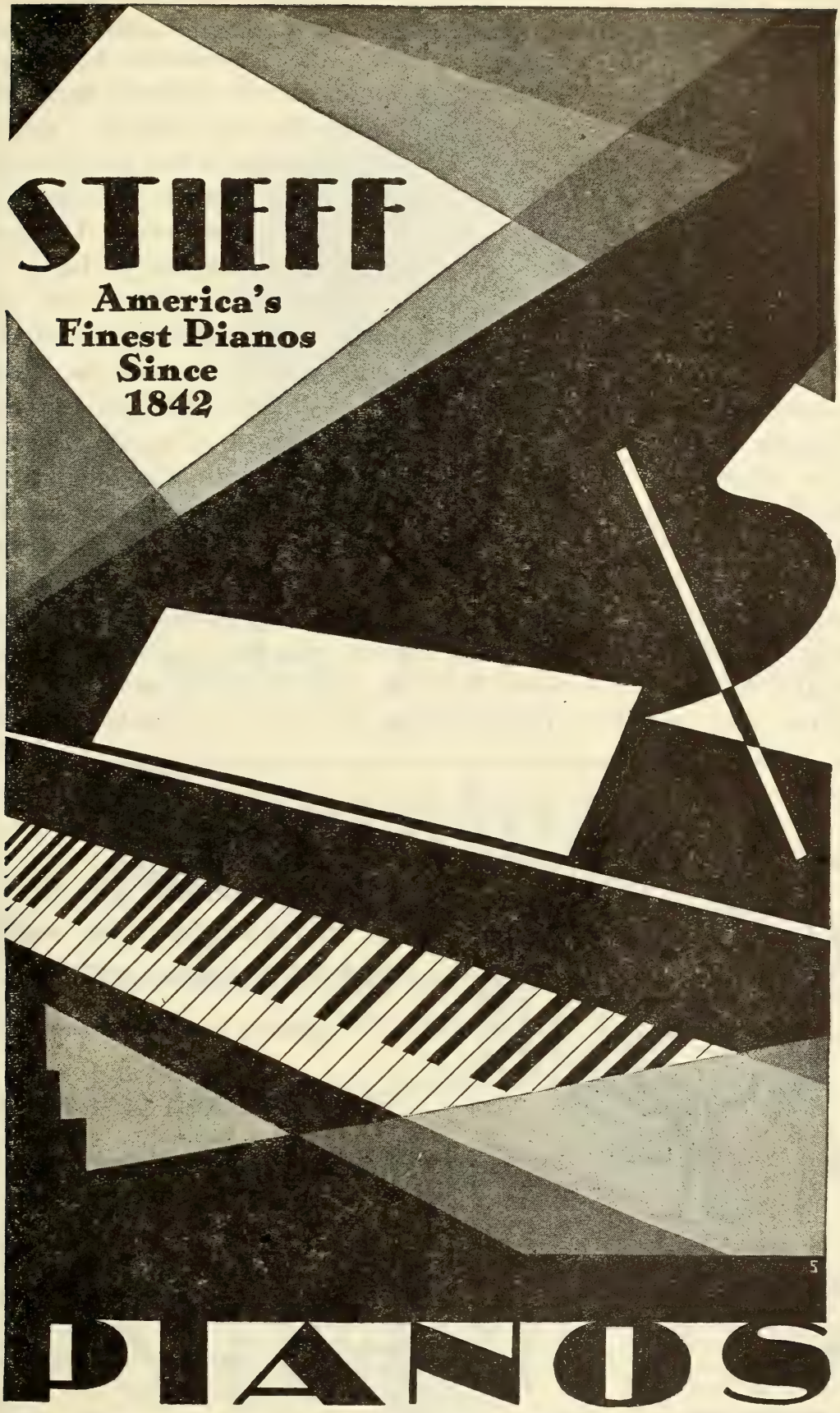
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be found in Granada)—even Ximenez liked what he called *zambras* to accompany the sacrament during the processions at Corpus Christi, 'where were gathered together all the villages in rivalry one with another as to who should bring the best *zambra.*' And in the mountains of the Alpujarras near Granada, when the Cardinal made a visitation, he found that for Mass, instead of organs, of which they had none, music was made by the *zambras.* 'I remember,' says an eyewitness, 'that when, during Mass, the parish priest turned to the people, instead of *'Dominus vobiscum'* he would say: "May Allah bless you!" in colloquial Arabic, and then the *zambra* would respond.' (The derivation is also said to be from the Arabic *zamara,* to play on a wind instrument: the 'b' has come into the word through the same phonetic law which changed al-hamrâ, 'the red' into Alhambra, and *ramla* 'a sandy lane' into the magnificent Ramblas of Barcelona.) Gradually, as the persecution of the Moriscos increased during the sixteenth century, their *zambras* were prohibited; Philip II. ordered that the Moriscos should neither have nor hold *zambras* or *leylas* (nights), with instruments or Moorish songs. But he had forgotten to reckon with the gypsies, who began to arrive in Granada about the time that the Moriscos began to be driven out; and the gypsies, though they were incapable of the in-



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dustry and craftsmanship of the Moriscos, yet preserved something of their manner of performing music.

"For the third of Falla's Nocturnes, then, we may have in our mind an evening party at a villa near Cordoba, where a band of gypsy musicians has been engaged as a normal and necessary part of the entertainment. Their music is wild to the last degree—wild and repeated again and again, with utterly unexpected climaxes and perverse noises on the brass, and snatches of the characteristic *cante andaluz* or *cante bondo.* A dancer is present, also, and soon she comes out, with her stamping on the ground, and sudden holding of a turn or a gesture. The characteristic rhythm, hesitating between 6-8 and 3-4, is not forgotten, while the music is characteristically marked 'incisivo e sonoro, ma non forte' a direction which applies generally to a good deal of Falla's music. They keep it up till morning (the music seems to say), till the feet and limbs ["legs," Mr. Trent(?)] almost begin to tire and the fingers and wrists of the guitar-players almost to lose their rhythm. It has been a wild night, orgiastic, un-European; and yet the composer has so arranged things that we have it all clearly before us, and our dreams do not outstay their vividness. Falla's art lies in this: that he has made it seem not exotic but natural. We have been caught up like Christopher Sly, like the Prince in Calderon's play of 'Life's a

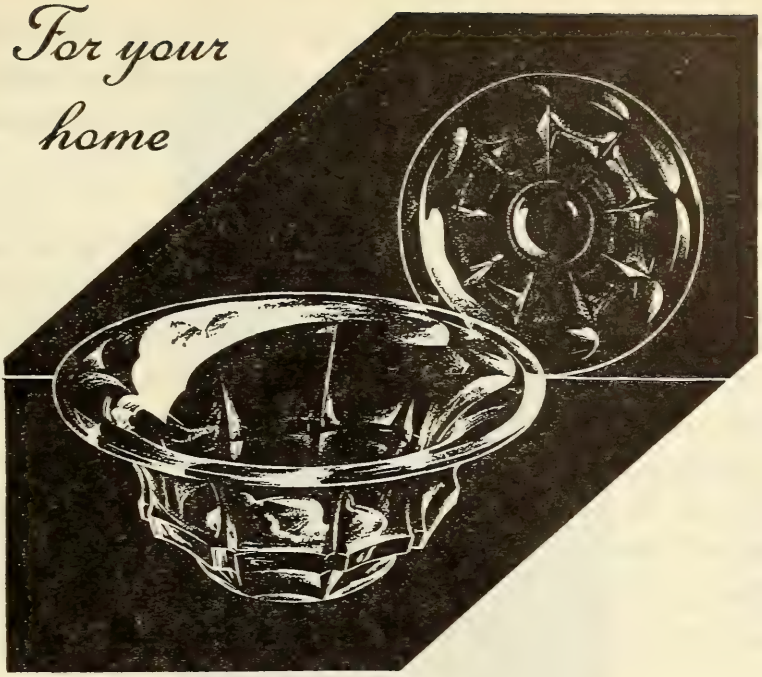


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Dream,' or like The Sleeper Wakened in the 'Arabian Nights,' to hear things and to see things with other senses than ours, and yet with senses that all the time are our own. It was a dream, but at the same time it was real."

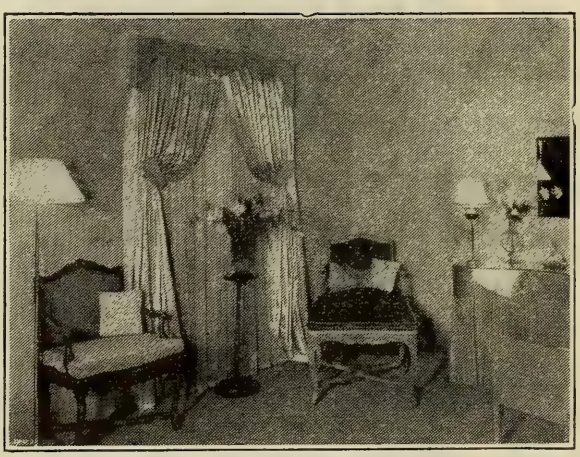
* * *

M. Jean-Aubry says of these "Nocturnes": "De Falla is much more than a painter of Spain; he is an invoker of Spanish emotion, often the most hidden, the most reserved. Nothing is less brilliant (in the vulgar meaning of virtuosity that is attributed musically to this epithet) than these Nocturnes; but nothing is more strongly colored by the play of lights and shadows skilfully contrived. The force and the simplicity of the effects are remarkable; it is necessary to hear how the 'Far-off Dance' based on a tango rhythm swells by a simple augmentation in a manner to attain at the end an astonishing intensity—that resolves itself into a glorious explosion."

* * *

De Falla studied harmony with Alejandro Odero and Enrique Broca. Going to Madrid, he took pianoforte lessons of José Trigo and studied composition with Felipe Pedrell. Before De Falla was fourteen, the Madrid Academy of Music awarded him the first prize for pianoforte-playing. Between 1890 and 1904 he was busy as a

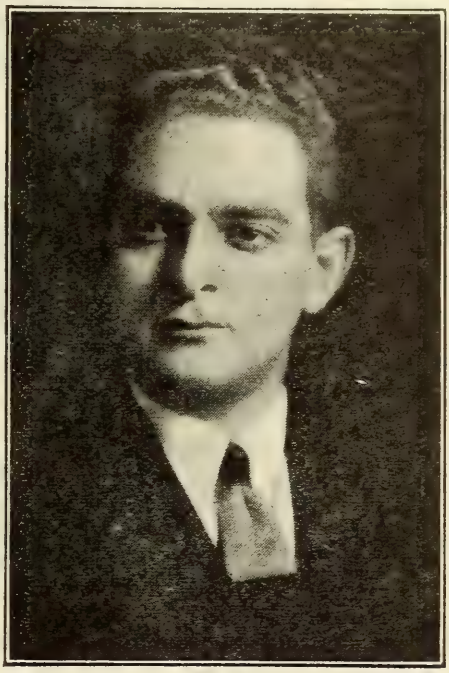
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virtuoso and a composer. About 1900 he wrote light music for the theatre. Having received in 1905, for his opera "La Vida breve," the award offered by the Spanish Academy of Fine Arts, he was enabled to live and compose a little more comfortably. In 1907, going to Paris, he was befriended by Debussy and Dukas. At that time his only published works were Quatres Pièces Espagnoles: Aragonesa, Cubana, Montañesa, and Andaluza for the pianoforte; and three songs: Les Colombes, Chinoiserie, and Seguidille* (words by Gautier). He made his début in Paris as a pianist in 1910. The next year (May 24, 1911) he played in London.† In 1905 his opera "La Vida breve" won a prize in Madrid. The opera "La Vida breve" was produced at Nice on April 1, 1913. An American, Lillian Grenville,‡ took the part of Salud. This opera was given at Madrid on

*Sung here by Mme. Eva Gauthier, March 21, 1920.

†This was at a concert organized by the late Franz Liebich. De Falla played his own "Four Pieces" for the piano; accompanied songs by Turina and himself; and joined Liebich in playing André Caplet's transcription for two pianos of Debussy's "Iberia." The programme also included two sets of variations by Antonio de Cabezon of the sixteenth century.

‡"Lillian Grenville" (Katherine Goertner), was born in New York on December 23, 1884, educated at a convent in Montreal, and went to Paris in 1901, where she studied singing. She made her first appearance in opera at Nice as Juliet on February 15, 1906, having sung at the San Carlo, Naples, the Monnaie, Brussels, Lisbon, Genoa, Milan, and elsewhere. She was a member of the Chicago Opera Company (1910–11), taking the parts of Mimi, Tosca Marguerite. She "created" leading parts in "Laura," "Fortunio," "Marcella," "Quo Vadis," "L'Auberge Rouge," and Herbert's "Natoma." Her birthday is also given as November 20, 1888.

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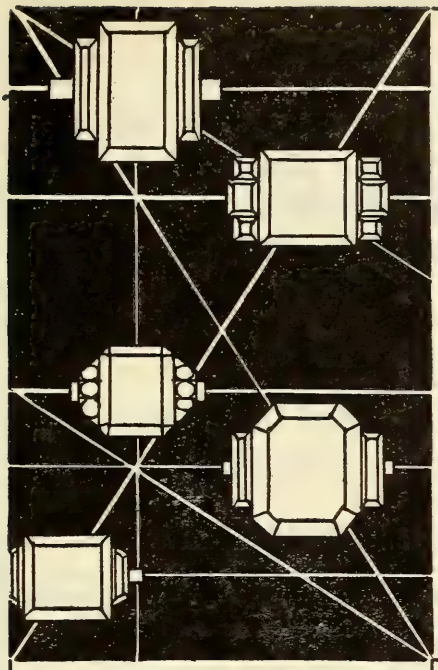
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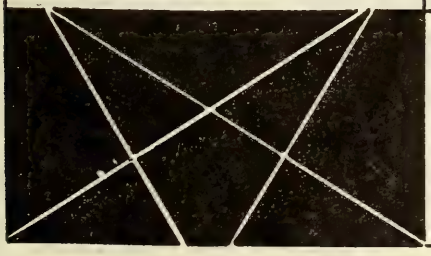
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November 14, 1914. De Falla returned to Spain when the World War broke out.

* * *

De Falla and his pupil Rosa Garcia Ascott played his transcription of "Nights in Spanish Gardens" for two pianos at Paris on June 3, 1920. In 1921 he played the piano part in London at one of the concerts of contemporary music conducted by Edward Clark.

ENTR'ACTE

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(From the Programme Book of the Philharmonic Orchestra of Los Angeles, January 30, 31, 1930, contributed by Dr. ARTUR RODZINSKI, the conductor of that orchestra)

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been worn thin since such purists as Haydn and Mozart designated the light middle movements of their symphonies as Minuets.* And when Beethoven substituted for the word Minuet the term Scherzo, he but did so for the sake of greater atmospheric abandon. Perhaps the "conscientious objectors" will remember that practically all symphonic forms hark back to the old dance-suites of the seventeenth and eighteenth centuries. Hence, when Bach uses Gigues

*The learned Hofrath Johann Gottlieb Carl Spazier made a strong protest against minuets in symphonies, writing in the number of the *Musikalisches Wochenblatt* after the one that contained the news of Mozart's death. The Minuet, Spazier said, was a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. Why not a polonaise or a gavotte, if a minuet is allowed. . . . The Minuet is disturbing, it reminds one of the dance hall and the misuse of music. "When it is caricatured, as is often the case with Minuets by Haydn and Pleyel, it excites laughter."—P. H.

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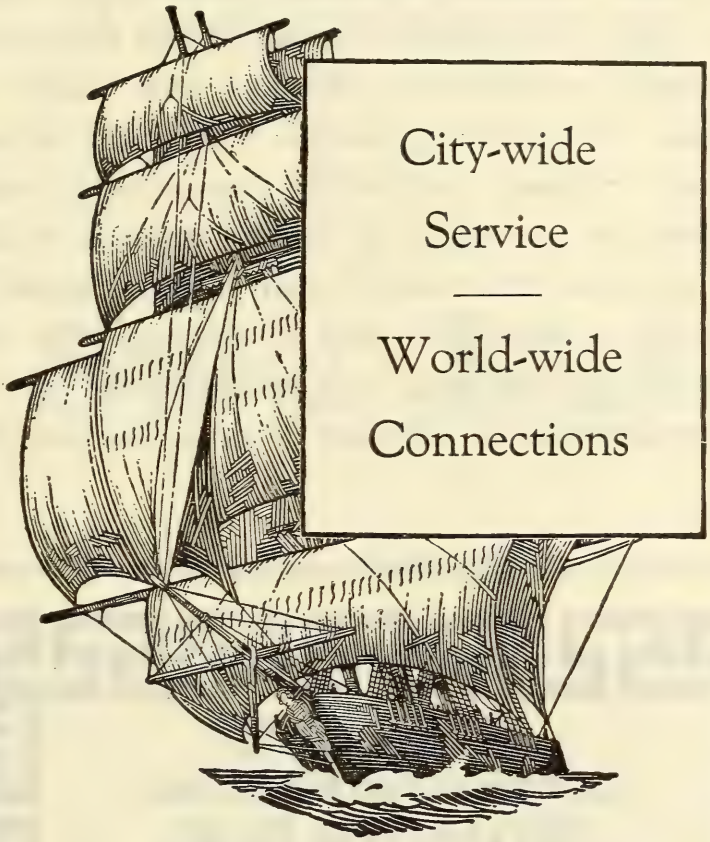
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(the French word for the Anglo-Saxon-Irish "Jig"), Gavottes, Courantes, Allemandes, Pavanes, in his very symphonic suites, he did not write dance music, he idealized the rhythm and procedure of music into art-dances, so to speak, just as the Minuet in the Mozart symphony was but idealized dance.

Similarly, Louis Gruenberg's "Jazz" Suite is not jazz of the Tin-pan alley type, but symphonic music in jazz style, in the same spirit as Mozart's symphonized Minuets and Bach's seriously-treated Gigues. If Gruenberg further names the various movements "Foxtrot," "Blues," etc., in the conventional manner, then again he follows the precedent of the old masters, who took the name and to an extent the form of then popular dances, but filled these forms with a new spirit and in keeping with that spirit elaborated the form, retaining only a similarity of atmosphere or mood. The difference is only one of time; the principle is the same.

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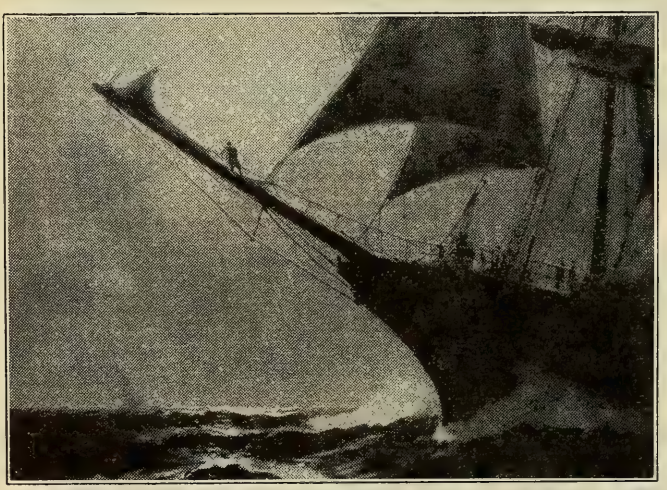
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Gruenberg's music may not be enjoyed, but it is legitimate in its use of jazz. It is as legitimate as the third movement from Bloch's "America" rhapsody or Carpenter's "Skyscrapers." While the last two use jazz melodies and rhythms (Bloch actually quotes "hits"), to musically symbolize certain ideas of the program underlying their compositions, Gruenberg still is in their class. While he does not announce a programme-story, his selection of the jazz idiom is founded on his belief in jazz as "the" most American language in music, and genuine to him as an American composer.

Futile it would be to argue with that kind of "conscientious objector" who declined jazz on the ground of "morality." There may be insinuativc and objectionable jazz, due to the song text, noisy as to treatment—cheap jazz, but Gruenberg's skillful almost sophisticatedly humorous jazz is infinitely above the razzle-dazzle stuff ground out by certain "hit"-writers. Gruenberg's jazz is played on the merit it has as symphonic art, and that merit gives it a clean bill of health even from the dark-spectacled viewpoint of the crêpe-draped moralists. It may be matter of taste, but its



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Even the "conscientious objectors" must admit that jazz is the contribution this country has made to the world of music, accepted literally by the whole world; indeed, has engaged an international world of composers within the singularly short period of the last fifteen years. Only the waltzes of Johann Strauss, father and son, incidentally developed also from popular dance music of Vienna, have similarly found universal acceptance. No one to-day will seriously decry the presence of Strauss "Waltzer" on a symphony programme.

If the three-four rhythm of Strauss may follow the statelier swing of symphonies, then the multiple rhythms of Gruenberg's jazz have their rightful place, after the deep heart-cry of a modern Russian symphony,* because both reflect life of these times, the difference being only race and surroundings. The poly-rhythms of Gruenberg then are but a continuation of the melodic polyphony (or many-voicedness) of the older works. His poly-rhythm, or multiple co-

*Miaskovsky's Sixth Symphony preceded Gruenberg's "Jazz" Suite at this Los Angeles concert.—P. H.

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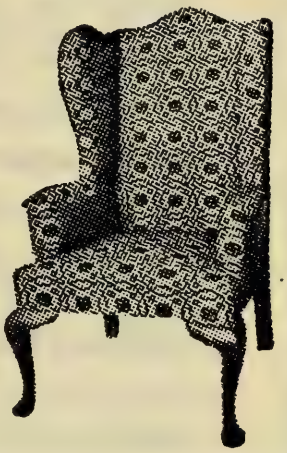
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incidence of different accents, is typical merely of the multiplicity of accentuating forces that shape metropolitan life to-day in America.

And if the "conscientious objector still objects, then it is well to recall that certain Negro spirituals are even jazzier than Gershwin, to say nothing of Gruenberg, who not once resorts to "trick-playing" in his wholly legitimate orchestration. If the multiplicity of rhythms may seem exaggerated and the reference to "life" not acceptable, then the "conscientious objectors" should not be taken back to darkest Africa, but to "merrie olde Englande" of the days of Shakespeare and made to listen to the multiple rhythms and melodic part-independence of each voice of his drinking friends singing group Madrigals, considered classics to-day.

But it is the wine of life that pulses and gushes and sparkles, seemingly at random, but by an inner urge through the "jazz" pieces of Louis Gruenberg. It is the wine of a new life, a new wine in new bottles, even if the harmonies recall Debussy and

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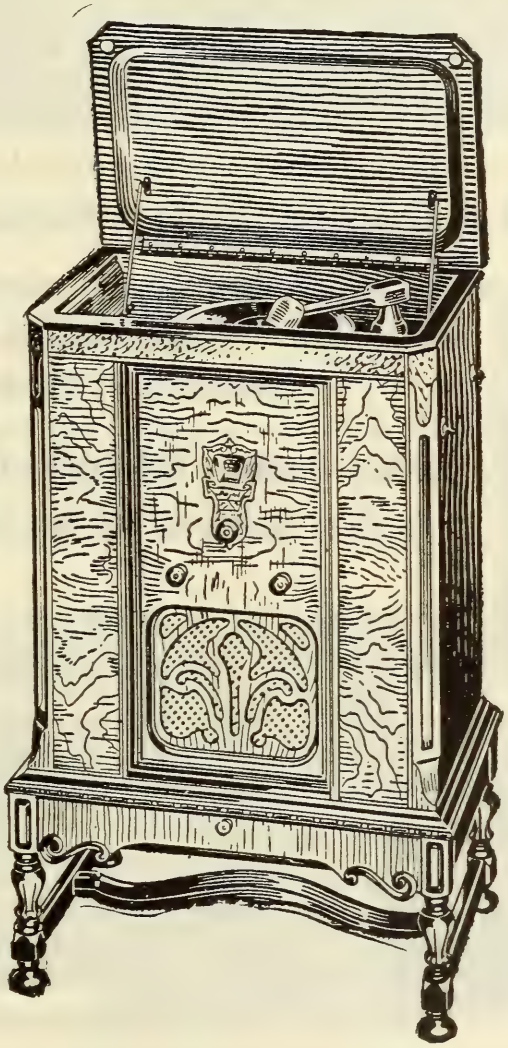
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Richard Strauss. In Frankfort-on-the-Main, the Hoch Conservatory, one of the oldest and most conservative academies of music of Germany, a course in jazz-rhythm and jazz-polyphony is being taught and academic credits given, and this in the city of Goethe, and perhaps because of something of the Goethe-spririt that may here be summed up in his *Nichts Menschliches ist mir fremd*—"Nothing human is alien to me."*

JAZZ-SUITE FOR ORCHESTRA, OP. 28 . . . . . LOUIS GRUENBERG

(Born in Russia on August 3, 1883; living in Brooklyn, N.Y.)

When this Suite was performed for the first time anywhere at Cincinnati, by the Cincinnati Symphony Orchestra, on March 22, 1929, Fritz Reiner, conductor, a pencil note in the score stated that the first movement was composed and completed December 15, 1925.

*But Terence had already said this, and the saying was applauded by the audience when the famous line was first spoken in the theatre.—P. H.



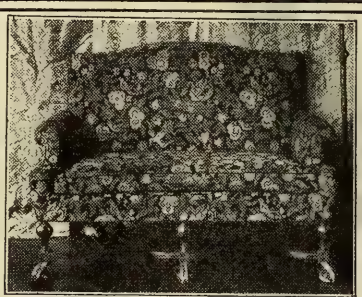
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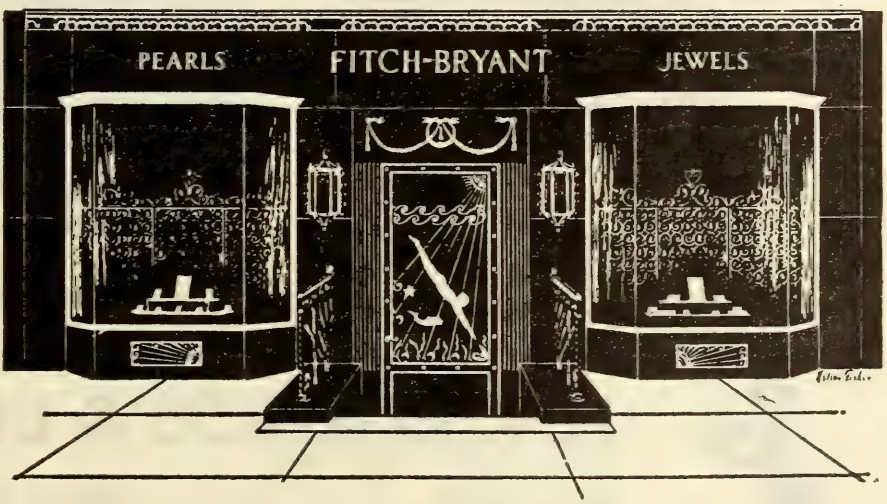
The last movement bore only one word in the score—"Paris." The Suite was then in manuscript. Dr. James G. Heller of Cincinnati is the author of the following synopsis:

"I. Fox Trot tempo (Allegro ben ritmico). A bassoon begins the dance with down-rushing flutes, plucking strings, and muted trumpets. Flutes and other woodwinds continue to revel. Trombones slide softly; next bassoons and clarinets, then a solo viola. But the voices follow upon one another too fast to record. Two trumpets rise above the other instruments in a langourous jazz-phrase, followed by a rhythmic 'break' by the woodwinds. Again the trumpets, then the horns, then the trombones. First violins rise

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to a long-drawn song of a decidedly blue color, increasing in power with rapid intakes of breath, culminating in a stuttering trumpet. The violins sing, and are answered by the brasses. Now the orchestra rises to a tutti syncopation, followed by the woodwinds. This is followed by a slow dance-song by the contra-bassoon and other woodwinds. This is further developed, and finally the movement comes to an end, pizzicato.

"II. Boston Waltz tempo (Valse lento e molto languido). Against a soft tremulous accompaniment of strings begins the waltz. In the intervals between its phrases there are elaborate figures in the woodwinds and string—also strange cackles by other of the brasses. First woodwinds and then the first violins continue the dance-strain in broader and more lyric fashion. Suddenly the tempo shifts to Presto, and for a few measures the waltz swirls dizzily, then returns to its former measured pace. Then follow several of these frenetic interludes, and the movement comes to a close (in the strings and bassoons).

"III. Blues tempo, slow drag (Moderato ma non troppo). Horns begin the blues; the 'break' is in muted trumpets, bassoon, and a muted trombone. Strings meanwhile descend chromatically. Next

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the violoncellos have the song. Then it leaps about grotesquely from voice to voice, always with elaborate rhythmic figures between the phrases. And thus it continues, with occasional climaxes of richer tone by the orchestra, and the movement again comes to a soft close.

"IV. One-step tempo (Allegro assai). In contrast with the preceding movement, gayety and movement now reign. The orchestra beats out a rapid and decided tempo, against which the strings begin to leap. The trumpet, the mainstay of jazz, replies. The dance-phrases are lengthened out in both. We cannot follow the entire movement in detail. Its main characteristic is the inexorable march of the tempo with its one-two beat. Occasionally there are little interludes, as of bassoon and bass-clarinet at one place. The Suite concludes in a wild blare, to which the orchestra rises by chromatic steps."

* * *

The Suite was performed in Los Angeles by the Philharmonic Orchestra of that city, Dr. Artur Rodzinski, conductor, on January 30, 1930.

* * *

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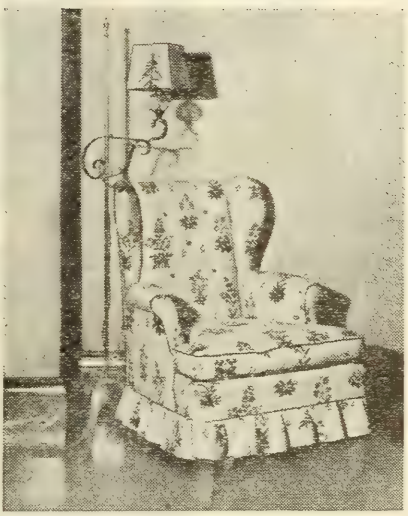
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Gruenberg's symphonic poem, "The Enchanted Isle," was performed in Boston by the Boston Symphony Orchestra on November 8, 1929.

His "Daniel Jazz" was performed in Boston at a concert of the Chamber Music Club and the Flute Players Club in Jordan Hall on April 23, 1928. Colin O'More, tenor, sang the text of Vachel Lindsay's poem; Richard Burgin conducted the Chamber Orchestra. The programme also included Schoenberg's "Pierrot Lunaire" (Greta Torpadie, singer), Stravinsky's Octet for wind instruments, and Hindemith's "Marienlider" (Miss Torpadie, singer; Mr. Tillotson, pianist).

Among his compositions are "Creation"; "Vagabondia" (first performance in Prague by the Prague Philharmonic); a Ballet, "the book, which I wrote myself, standing in the way of a production"; "The Dumb Wife"* opera in two acts, "never produced because of

*Is this opera based on Anatole France's "Comédie de celui qui épousa une femme muette," produced at the Porte-Saint-Martin, Paris, on May 30, 1912, with Mlle. de Pouzols taking the part of Catherine? The play was seen in Boston with Lillah McCarthy as Catherine in the translation made by Curtis Hidden Page for Granville Barker.

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failure of obtaining the performing rights"; the music of an opera-libretto by Busoni, "The Bride of the Gods"; sonatas for violin and piano, a symphony, a piano concerto, songs, and piano pieces.

* * *

Mr. Gruenberg came to the United States in 1885 and was educated in the public schools of New York. He took piano lessons of Adele Margulies. He later studied at the master school of the Vienna Conservatory; still later, with Busoni, piano-playing and composition. He also studied composition at Berlin with Fr. E. Koch. Having toured in European countries as a pianist, he returned to the United States with Busoni. In 1919 he played at a recital in New York some of his own compositions, among them "Five Impressions based on Oriental Themes." He is one of the founders of the American Composers' Guild; a director of the International Composers' Guild; president of the United States section of the International Society for Contemporary Music.

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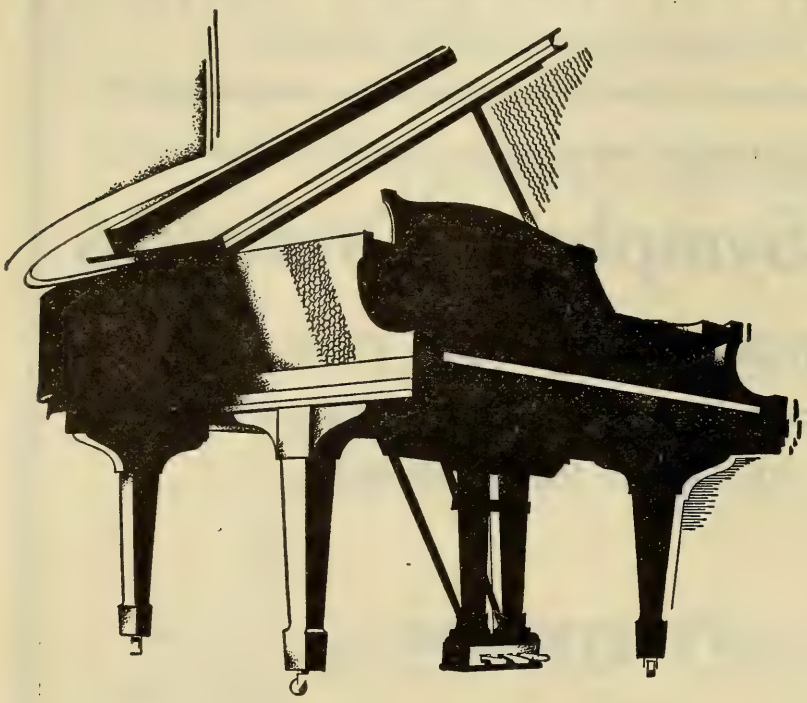
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This composition is the second of the six Brandenburg Concertos. Completed on March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. This prince was provost of the Cathedral at Halberstadt. He was a bachelor, living now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. In May, 1718, Prince Leopold of Anhalt-Cöthen, at whose court Bach was Capellmeister, journeyed to Carlsbad to drink the waters. He took with him Bach and a quintet from his orchestra; also his clavicembalo with three "servants to care for it"; he was also thus attended when he visited Carlsbad in 1720. The Margraf may have been at Carlsbad, and as he was very fond of music and had his own orchestra, he undoubtedly attended Leopold's musical parties. At any rate, he gave Bach a commission. It was on March 24, 1721, that Bach—possibly some one at the Court—wrote a dedication in French:

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With the utmost fervor, Monseigneur, I subscribe myself,

Your Royal Highness's most humble and most obedient servant,

JEAN SEBASTIEN BACH.

COETHEN, 24 March, 1721."*

*Translation into English by Charles Sanford Terry ("Bach: A Biography"—London, 1928).

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These concertos—"Concerts avec Plusieurs Instruments"—were intended as a gift for the Margraf's birthday in March. Nothing is known about the reception in Berlin, nor is it postively known whether they were ever played at the palace of the Margraf. "The condition of the autograph suggests that, like the parts of the *Kyrie* and *Gloria* of the B minor Mass at Dresden, it was never performed by the recipient." It was the Margraf's habit to catalogue his library. The name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos were recorded. After the death of the Margraf in 1734, Bach's score was put for sale with other manuscripts in a "job lot." Spitta thinks that Bach's concertos were probably among "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)" or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were later owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin, No. 78 in the Amalienbibliothek. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

Bach retained a copy of the score and performed the music at Cöthen, by Prince Leopold's orchestra, reinforced by visiting players,



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before the concertos were offered elsewhere. "The first concerto is scored for two horns, an instrument just coming into vogue, of which Bach made no other use at Cöthen. His Capelle contained no horn player, and an entry in the accounts, under the date, 6 June, 1722, 'An die beyden Waldhornisten, so sich alhier hören lassen, 15 Thaler,' indicates with considerable certainty a performance of the Concerto and not improbably the first one" (C. S. Terry).

* * *

The original autograph bears the title "Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertati, è Violini, 1 Viola è Violone in Ripieno con Violoncello è Basso per il Cembalo."

The original version has seldom been used, mainly on account of the high range of Bach's music for the trumpet. Kretzschmar suggested instead of the trumpet a second violin rather than the C clarinet or the lower octave of trumpet. Felix Mottl divided the trumpet part between two trumpets. He used the lower octaves in the extreme high passages and he added woodwind instruments and horns. This version was played for the first time in Boston at a Symphony concert, December 28, 1901, Mr. Gericke, conductor.

Mr. Rabaud, when he conducted the concerto in Boston (March

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14–15, 1919), gave the music for solo trumpet to two trumpets; otherwise the score of Bach is followed.

Mottl said in the preface to his edition published in 1901: "Perhaps a talented builder will invent an instrument which, keeping the quality of the trumpet, may provide the means of performing the original score. In that case, of course, my arrangement must be instantly ignored."

The second Brandenburg concerto was played under Richard Strauss's direction at the third symphony concert of the Royal Orchestra, Berlin, in the fall of 1909. Before the performance he sent a statement to the newspapers. We quote from the translation made at the time by the Berlin correspondent of the *Musical Courier* (New York):

"The concerto has been arranged for concert purpose by Phillipp Wolfrum, a prominent Bach connoisseur, and has been provided with an independent solo part for cembalo and with manifold nuances. Unfortunately Wolfrum has retained the original voice for the high trumpet in F and such a high F trumpet does not exist. On what instrument the part was performed in Bach's time is beyond our knowledge. My father was of the opinion that this high Bach trumpet was a kind of high-pitched clarinet made of metal; hence

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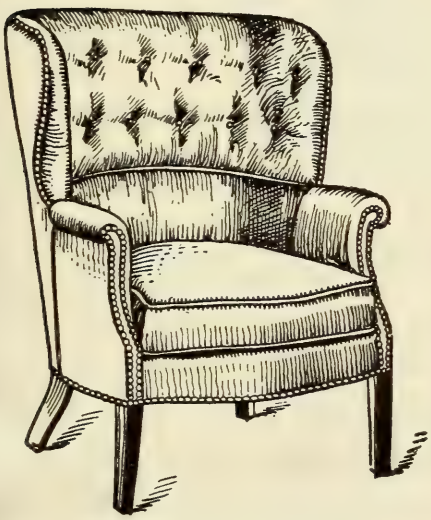
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the name clarini, as the trumpet was formerly called. The so-called Bach trumpets in use to-day, quite aside from the fact that they could not produce the high notes called for in this concerto, are in any case too blatant to be employed in such a delicate work of the chamber music style. The various elaborators of this concerto help themselves out of the difficulty by simply having the high parts of the trumpet played an octave lower, but this certainly was not in accordance with Bach's views, as thereby a middle voice was made out of an upper voice. Now I have hit upon the idea of having the high solo part of the F trumpet played by the piccolo-heckelphone, which has been recently invented by Wilhelm Heckel, of Biebrich on the Rhine; this instrument, although it has a good deal of oboe character, seems to me to be a good equivalent. As it is used in the tutti parts together with the trumpet, which is played an octave lower, and as it is moreover doubled by two C clarinets, a sound effect is produced which is as original as it is antiquated, and it probably comes very near to Bach's intentions. In the last movement, however, which consists chiefly of solo effects, I was forced to give the entire trumpet part to the piccolo-heckelphone and to write a totally new trumpet voice, which is partly played in unison with the solo violin, solo flute, and solo oboe. If I have deviated here from Bach's letter of the law, I believe that I have acted in accordance with his spirit. This new arrangement, which is the result of manifold experiments, probably produces the impression wished by Bach nearer than any other, at least until some ingenious instrument maker has invented a high trumpet which is adapted to the

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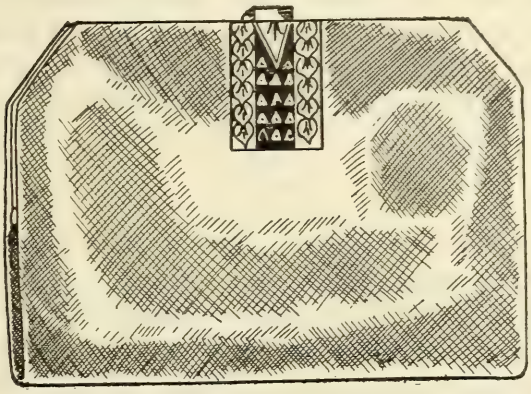
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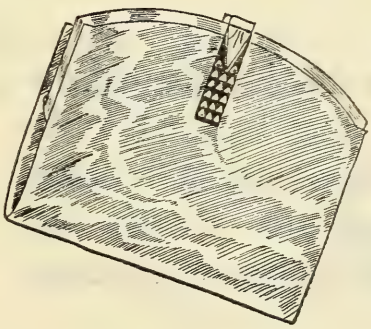
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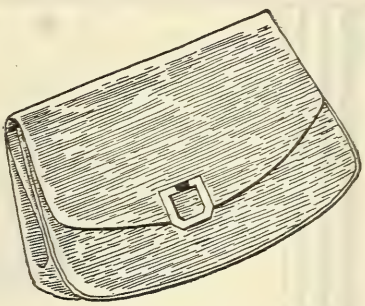
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chamber music character of the work and can easily be used as solo instrument along with the violin, flute and oboe, without drowning out all the other independent voices." The correspondent added: "The new piccolo-heckelphone was discriminately and effectively employed, although it did not stand out in very bold relief in contrast to the other instruments. The modern grand piano which Wolfrum has made use of in the work seemed oddly out of place, however."

* * *

This concerto, as Spitta puts it, has a true Concerto Grosso character except that the concertino—*i.e.*, the group of solo instruments which is contrasted with the tutti—consists of four, all of high register: namely, one string and three wind [solo violin, one flute, one oboe, one trumpet]; so that a departure is made in every way from the custom which decrees that the concertino shall consist of two violins and a violoncello. The plan of the first movement (Allegro, F major, 2-2) is a model of clearness and simplicity, but an indescribable wealth of episodical invention and the most delicate combination sparkles and gushes forth from all sides. The Andante (D minor, 3-4) consists of a quartet of flute, oboe, violin and 'cello, with harpsichord; the Finale (Allegro assai, F major, 2-4) is a fugue in the *concertino* parts, supported by the bass and accompanied by the tutti in a modest and masterly way, On account of its crystal-clear and transparent organism, this concerto is a greater favorite than the more closely woven first; the feeling, moreover,

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And then Spitta pulls the hifalutin stop in his organ of praise. The first movement passes "like a troop of youthful knights with gleaming eyes and waving crests," they sing responsively as they go; the voices die away on the wind, and are drowned by the stirring of the leaves. The irreverent might here quote a line of Walt Whitman's*:

"Onward we move, a gay gang of blackguards! With mirth-shouting music, and wild-flapping pennants of joy!"

I. Allegro, alla breva, F major.

II. Andante, D minor, 3-4. The movement is based on a subject that is given first to the solo violin. Scored for flute, oboe, violin, violoncello, and harpsichord.

III. Allegro assai, F major, 2-4.

"The limitations of the trumpet cause the subject of the first movement to have rather an Italian air, as it was inevitable to base the passages allotted to it mainly on the component notes of a chord; otherwise that instrument does its best to play the same type of passages as the violins. The middle movement is a kind of quartet be-

*From "Leaves of Grass" (1855): This section was without title, at first. Afterwards headed "Night-Poem" later "Sleep-Chasings" and in 1871 "The Sleepers."

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tween the flute, hautboy, violin, and violoncello; and the last a showy movement in which the trumpet figures very gaily, and has a part which is almost unplayable in modern times owing to the extreme altitude to which it is called to rise."—C. Hubert H. Parry's "Johann Sebastian Bach."

Trumpets of the 17th Century

Were trumpeters in the time of Bach more skilful than those of to-day?

"In the time of Bach and Handel trumpeters were divided into two classes, known as *Clarin-bläser* (Clarin-players) and *Principal-bläser* (Principal-players). The former practiced mostly the upper register of the instrument, the latter the lower. By long practice and the use of a special mouthpiece, the *Clarin-bläser* obtained great command of these upper notes, while the *Principal-bläser* were seldom required to play above C on the third space, the eighth note on the series. . . . It would be quite possible to play Bach's parts on the modern natural trumpet; but a player who practiced them much would probably lose the certainty of his embouchure for the passages required in modern music, in which the lower notes are more frequently used. In modern performances of Bach's works, his trumpet parts are generally played on a specially 'long trumpet.' "— "The Orchestra," by Dr. Prout (Vol. I., p. 201).

The printed scores of Bach's works are those of comparatively

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modern times. Horns and trumpets appear in them as transposing instruments. The trumpet parts are confined to open notes. The instruments of Bach's time had no valves. The treble trombone, probably the same instrument as Bach's *tromba da tirarsi*, had "The trombone slide, by means of which the gaps between the open notes could be filled in, and may have been used to play those parts. The naming of the brass instruments in some of Bach's scores is inconsistent and rather puzzling, though it is always clear when he is writing for natural horns or trumpets."

A high trumpet for Bach's trumpet parts was introduced by Julius Kosleck (1825–1905) of Berlin, a virtuoso trumpeter. The trumpet was straight, and fitted with two pistons, an A trumpet with post-horn bore and bell. This trumpet was improved by Walter Morrow, an English trumpeter who altered the bore and bell to that of the real trumpet. Canon Galpin, in his "Old English Instruments of Music," says that this "Bach trumpet" is not the clarion of Bach's time, "but a return, with very modern additions, to the straight Buzine of the middle ages." The old clarion player had the advantage of the instrument's small tubing "which enabled him to reach the extreme harmonic notes."

The *Clarin-bläser* were found as late as the end of the eighteenth century; see "10 Pieces" written by Mozart in 1773 (?) for two flutes, three trumpets in C, two trumpets in D and four kettledrums, in C, G, D, A.

Bach and Handel were not alone in writing passages that vex modern trumpeters. In Martini's overture to "Henri IV." (Paris,

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"I knew she'd run away with the iceman sooner or later," bandied his ball and chain, sarcastically.

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1774), the trumpets are given in the third octave the notes G, A, B, C, above the staff.

When Mozart revised the orchestration of the "Messiah" he erased the difficult trumpet passages and gave them to other instruments. Had the trumpeters lost their cunning, or was it not thought wise so soon after the death of Handel to use the trumpet in such a manner? When the trumpeter was in the height of his glory, the clarino reigned supreme among brass instruments; when other instruments of brass were developed, the old art gradually died. Some suggest that the introduction of clarinets led composers to use them where formerly they would have been obliged to write for the trumpet. But were these difficult passages always well played in the old days? There is an interesting remark in Dr. Burney's "Account of the Musical Performances in Westminister Abbey and the Pantheon, May 26th, 27th, 29th, and June the 3d and 5th, 1784, in commemoration of Handel" (London, 1785, pp. 86–87) : "The favorite Bass Song 'The Trumpet shall sound' (1. Cor. xv. 52) was very well performed by Signor Tasca and Mr. Sarjent, who accompanied him on the trumpet admirably. There are, however, some passages in the trumpet-part to this Air which have always a bad effect, from the natural imperfections of the instruments. In Handel's time, composers were not so delicate in writing for Trumpets and French horns as at present; it being now laid down, as a rule, that the fourth and sixth of a key on both these instruments, being naturally so much out of tune that no player can make them perfect, should never be used but in short passing notes, to which no bass is given

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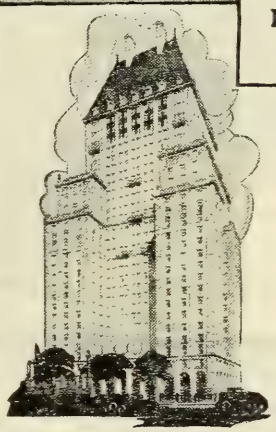
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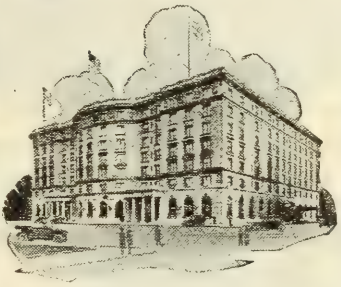
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that can discover their false intonation. Mr. Sarjent's tone is extremely sweet and clear, but every time that he was obliged to dwell upon G, the fourth of D, displeasure appeared in every countenance; for which I was extremely concerned, knowing how inevitable such an effect must be from such a cause." Burney adds in a footnote: "In the Allelujah, p. 150 of the printed score, G, the fourth of the key, is sounded and sustained during two entire bars. In the Dèttingen *'Te Deum,'* p. 30, and in many other places, this *false concord,* or interval, perpetually deforms the fair face of harmony, and indeed the face of almost every one that hears it with an expression of pain. It is very much to be wished that this animating and brilliant instrument could have its defects removed by some ingenious mechanical contrivance, as those of the German flute are, by keys"

Gevaert wrote: "About 1750 the brilliant technic of the trumpet suddenly declined; performers lost the habit of playing in the higher octave, the only one which has a continuous scale, and that is, therefore able to furnish *cantilenas* and melodic figures." Cecil Forsyth made this comment: "It is much more likely that the growing discrimination in matters of orchestral taste developed a horror in the minds of composers for these terrible vocal caricatures. They ceased to write them, and the players therefore lost whatever power they ever had of playing them. It was probably never very great."

Those who wish to pursue this subject should consult: "Das alte Clarinblasen auf Trumpeten," by Dr. H. L. Eichborn (Leipsic, 1894); "Die Trompete in alter und neuer Zeit," by Dr. Eichborn

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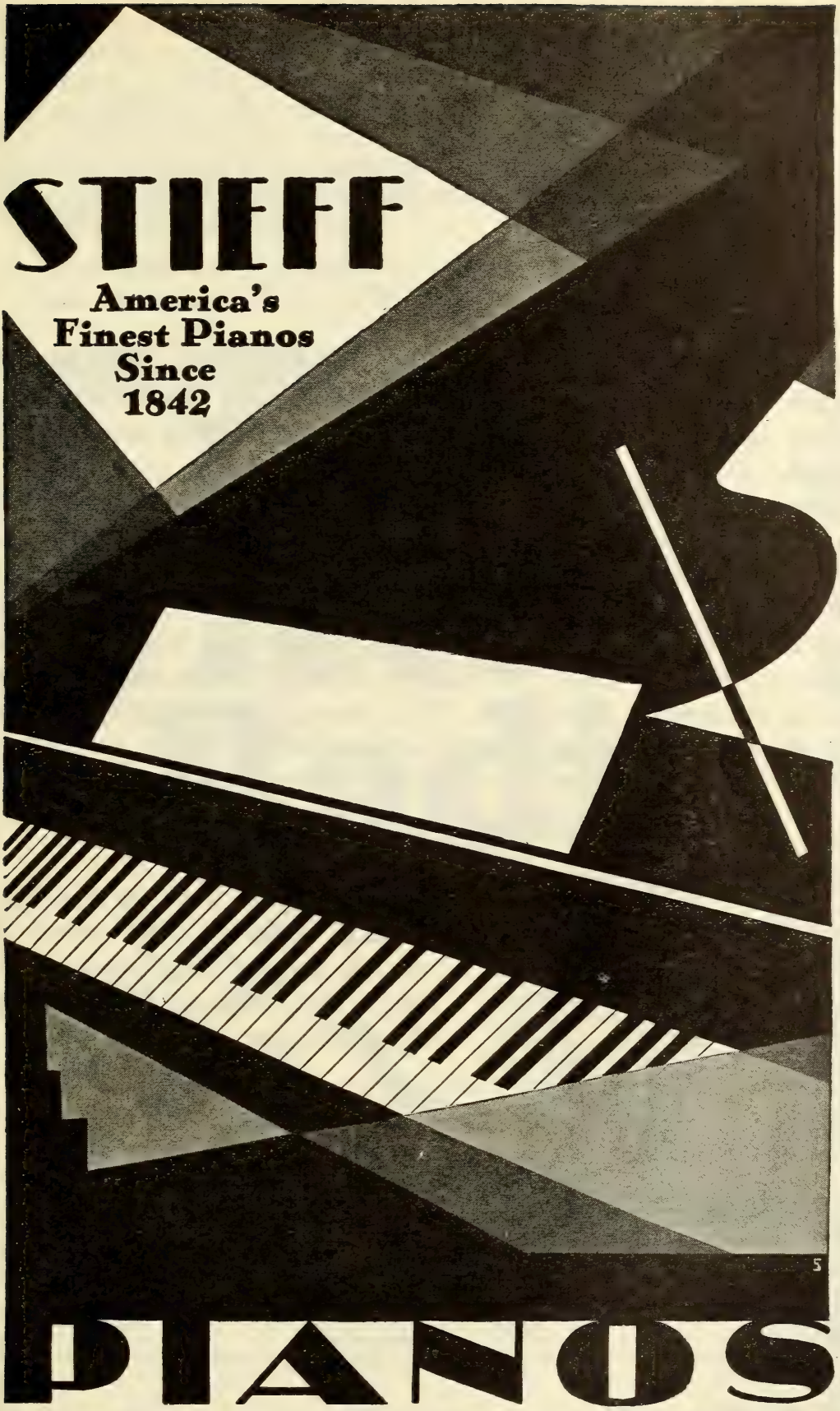
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(Leipsic, 1881); "Histoire de l'Instrumentation," by H. Lavoix, fils (Paris, 1878, pp. 136–141); "Eléments d'Acoustique Musicale et Instrumentale," by V. C. Mahillon (Brussels, 1874, p. 144); "La Facture Instrumentale," by Constant Pierre (Paris, 1890, pp. 110–116); "Orchestration," by Cecil Forsyth (London, 1914); "Old English Instruments of Music," by Francis W. Galpin (Chicago, 1911). "The History of Orchestration," by Adam Carse (London, 1925).

Mr. Richard Burgin was born in Warsaw on October 11, 1892. At the age of eight he studied with Lotto, later with Joachim in Berlin, and from the years 1908 to 1912 with Leopold Auer in Leningrad. His first public appearance was at the age of eleven as soloist with the Warsaw Philharmonic Society on December 7, 1903. He came to New York in 1907 and spent a year and a half in this country, playing as soloist with Arnold Volpe's orchestra in Carnegie Hall in 1907, and in two recitals of his own in Mendelssohn Hall in the same year. He also played at the New York College of Music on April 3, 1908. In Eastern Europe he played, as soloist and in recitals, at Leningrad, Kiev, Moscow, Odessa, Copenhagen, and other cities. He has been concert-master and soloist of the Len-



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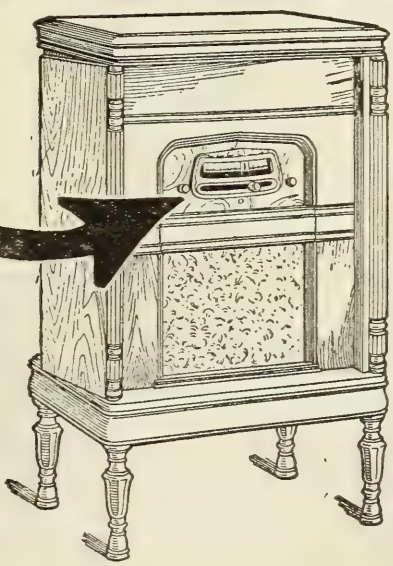
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ingrad Symphony Orchestra, the Helsingfors Symphony Orchestra, the Christiania (now Oslo) Philharmonic Society, and the Stockholm Concert Society. As concert-master he had served, before he came to Boston, under two former conductors of the Boston Symphony Orchestra, Messrs. Fiedler and Nikisch, likewise as concert-master under Richard Strauss, Schneevoigt, the Finnish conductor, and under Sibelius in Helsingfors. He played Sibelius' Violin Concerto in Gothenburg, Stockholm, and Christiania under the supervision of the composer. At Stockholm and Christiania he was assistant teacher to Auer in 1916–17. In Christiania he led a string quartet, and in Stockholm formed the Burgin Quartet, which toured regularly from city to city, giving twelve recitals a season. In the fall of 1920 he became concert-master of the Boston Symphony Orchestra.

He played in Boston for the first time in a concert with Mr. de Gogorza, baritone, in Symphony Hall, on November 18, 1920 (Tartini's "Devil's Trill" sonata, Sarasate's "Carmen" fantasia, and smaller pieces).

On December 17, 1920, he played Brahms's concerto at a concert of the Boston Symphony Orchestra. On March 10, 1922, he was the solo violinist in Mozart's "Haffner" Serenade. On February 15, 1923, he played the viole d'amour in Loeffler's "Mort de Tintagiles."



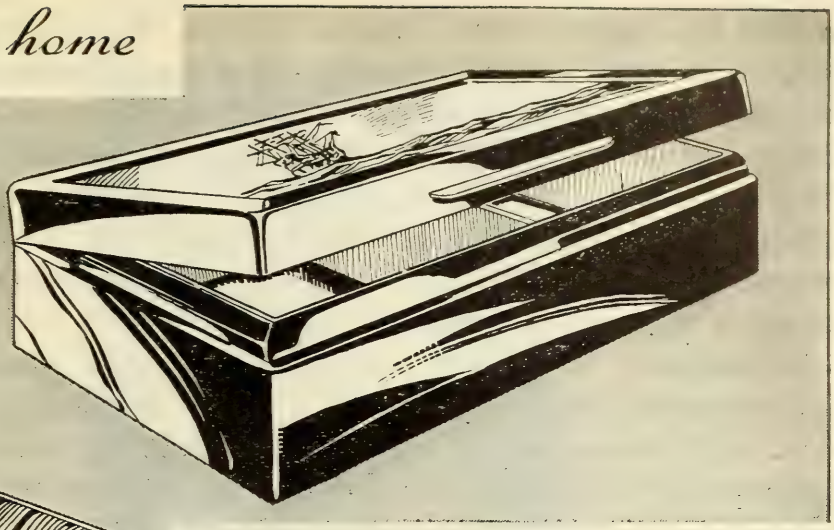
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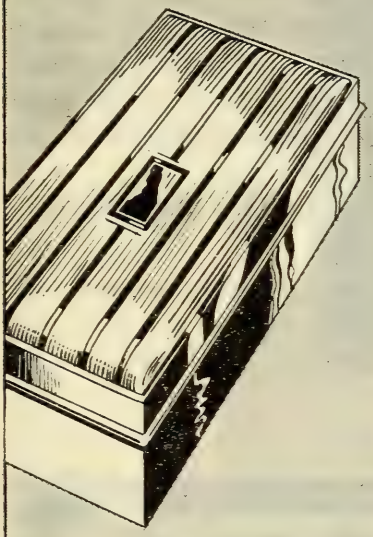
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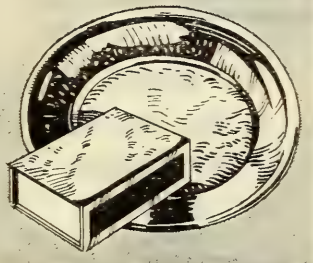
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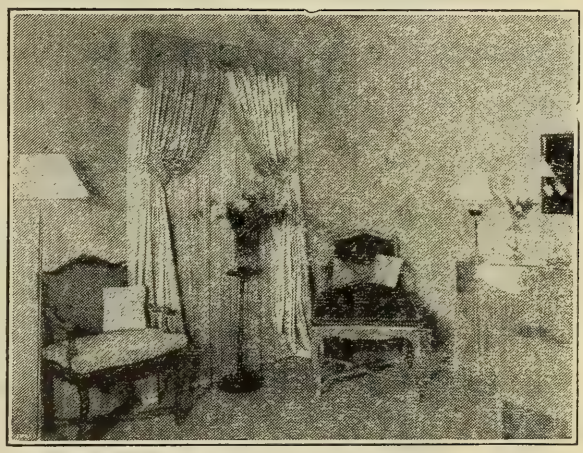
In 1921 he organized with Messrs. Thillois, Fourel, and Bedetti the Richard Burgin String Quartet.* He played Beethoven's Concerto with the Boston Symphony Orchestra in Boston on March 23, 1923; and on January 18, 1924, with Jean Bedetti, Brahms's Concerto for violin and violoncello. On April 24, 1925, he played, with the Boston Symphony Orchestra, Prokofieff's Concerto, Op. 19—the first performance in this country. On March 18, 1927, he played with this orchestra Glazunov's concerto.

On December 1, 1924, he conducted a Monday evening concert of this orchestra; beginning April 6, 7, 1925, the Young People's Concerts. On November 30, December 1, 1928, he conducted, in Mr. Koussevitzky's absence, the seventh concert of the 48th season (Miaskovsky's Symphony, No. 8—first time here; Beethoven's piano concerto No. 5—Rudolph Ganz, pianist; Strauss's Dance of Salome. On March 1 and 2, 1929, he played with the orchestra Sibelius's Concerto.

He has played here in recitals, and is the leader of the Fox-Burgin-Bedetti Trio.

*The Burgin String Quartet is now composed of Messrs. Burgin, Gundersen, Lefranc, and Bedetti.

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Concerto, D minor, for Violin and Orchestra, Op. 47

Jan Sibelius

(Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää, Finland)

This concerto was published in 1905. It was played by Carl Halir at Berlin on October 19 of that year. The first performance in the United States was at a concert of the Philharmonic Society of New York on November 30, 1906, Maud Powell, violinist. She played it with the Theodore Thomas Orchestra in Chicago on January 25, 1907.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on April 20, 1907, Mme. Powell, violinist, Dr. Muck, conductor. She played it again in Boston with the Boston Symphony Orchestra on March 9, 1912. There was a performance in Boston at concerts of the Boston Symphony Orchestra on March 1 and 2, 1929. Richard Burgin, violinist.

Mrs. Newmarch says in her sketch of Sibelius: "With the advance of years he (Sibelius) has shown an increasing respect for the requirements of conventional form, without, however, becoming conventional in the contemptible sense of the word. The sign of this reaction has been the revision of many of his early works. The Violin Concerto, Op. 47, is a case in point. We cannot judge it by comparison with its original conception, but the Finnish critics consider it to be far more acceptable in its revised form. Sibelius's Violin Concerto, like that of Tchaikovsky's has been pronounced

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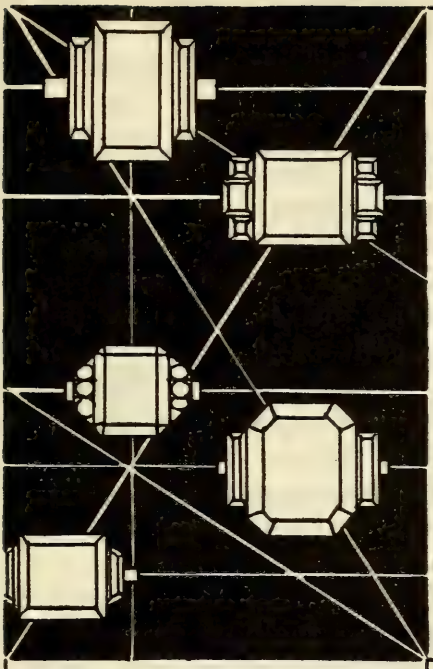
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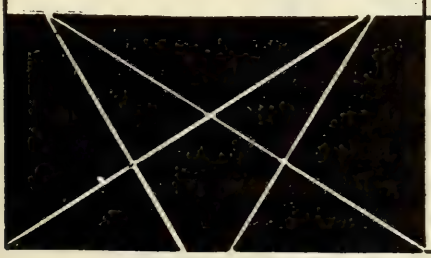
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impossibly difficult; but it has not had to wait so long for its interpreter as the Russian concerto waited for a Brodsky."*

I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. Adagio di molto, B-flat major, 4-4. A contemplative romanza, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as

*Adolph Brodsky was the first to play Tchaikovsky's violin concerto (Philharmonic Concert, Vienna, December 4, 1881). The concerto was composed in 1878.

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figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. Allegro, ma non tanto, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme—it is of a resolute nature—is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent

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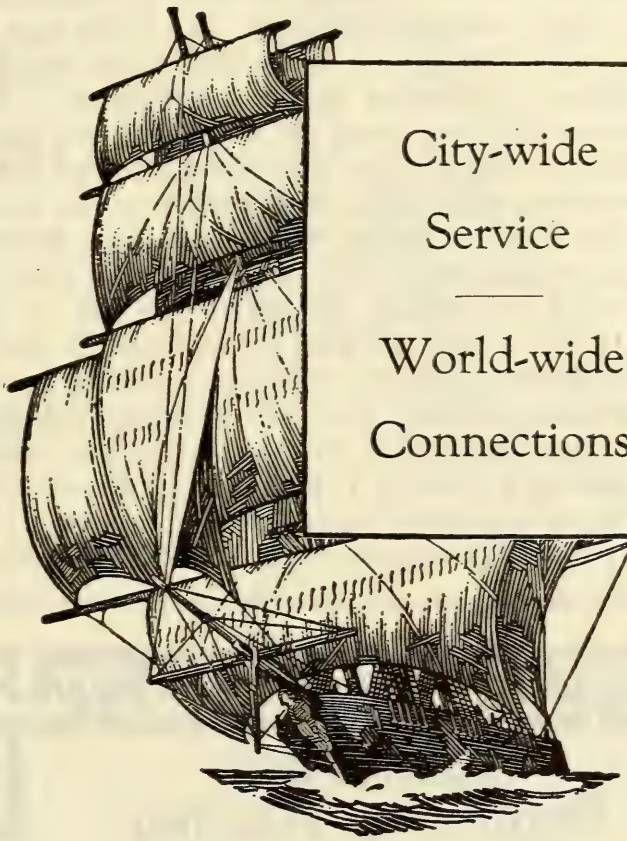
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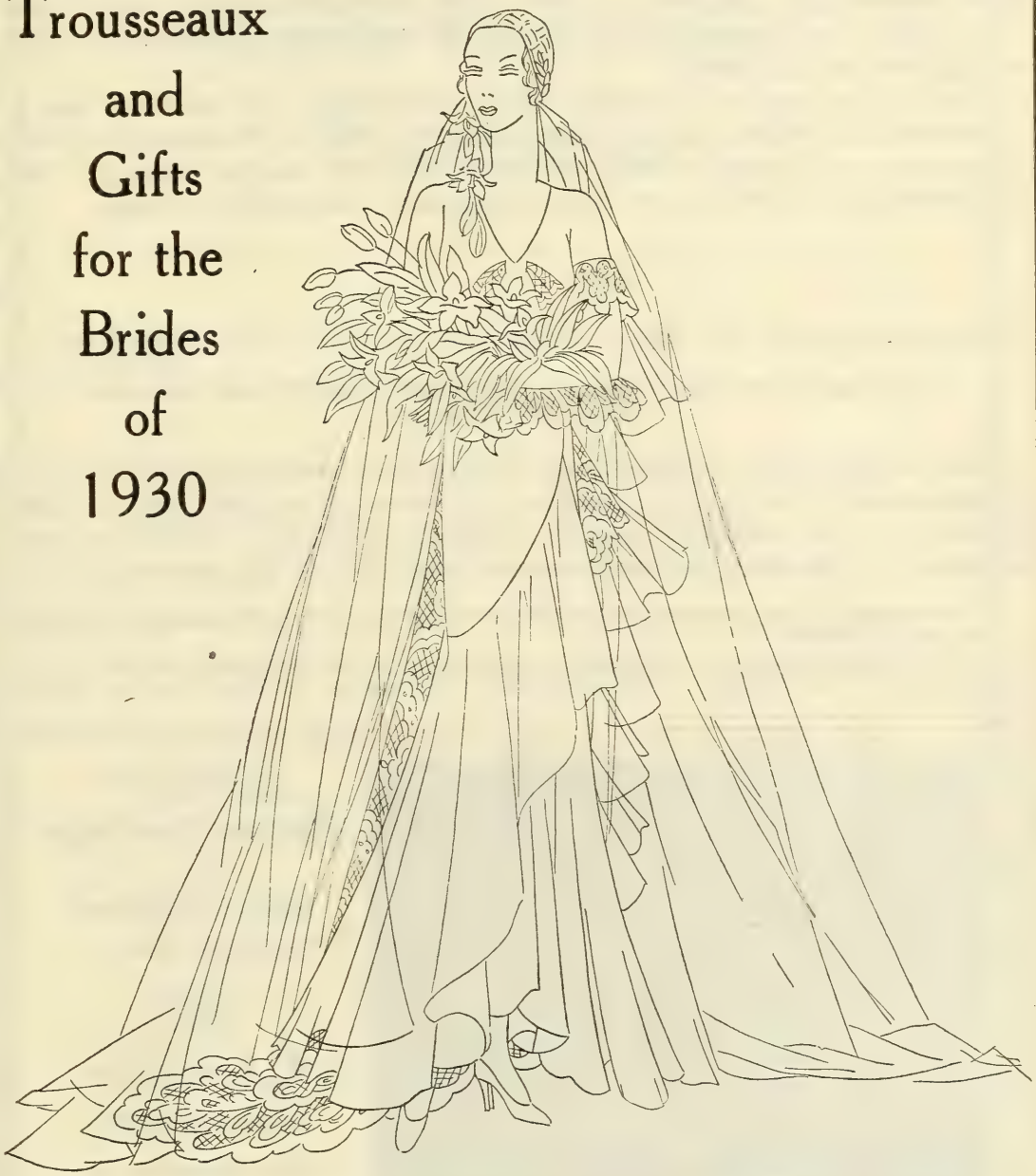
* * *

Maud Powell, the most famous of the female American violinists, was born at Peru, Ill., on August 22, 1868. She died suddenly at Uniontown, Pa., on January 8, 1920, on one of her many tours. She studied violin playing with William Lewis, Chicago; Schradieck, Leipsic; Dancta, Paris; Joachim, Berlin. (At the age of nine she played the violin, also the piano, in public after early lessons in Aurora from William Fickensher and his daughter.) She went to Leipsic when she was thirteen years old. In 1883 she played in London and the English provinces. In 1885 she made her début with the Philharmonic Orchestra of Berlin. Returning to the United States, she played with the Philharmonic Society of New York, Theodore Thomas conductor, on November 14, 1885 (Bruch's First Concerto). From that time until her death, she lived the life of a travelling virtuoso, playing with orchestras and in recitals in the chief cities of Europe and the United States, touring Germany, Austria, Holland, Belgium, France, Great Britain, Russia, Denmark, South Africa. With the Boston Symphony Orchestra, she played Bruch's Concerto No. 1 (March 5, 1887); Tchaikovsky's Concerto (April 13, 1901); also Sibelius's concerto, as mentioned above. She was the first to play the following concertos in the United States: Saint-

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Saëns's C major; Dvorak's A minor; Shelley's G minor; Huss's D minor, Arensky's A minor; and the concerto by Sibelius. She played Tchaikovsky's concerto in New York on January 19, 1889, but it is possible that Dr. Leopold Damrosch played it before her. She married H. Godfrey Turner. The marriage was a happy one.

In 1894 she organized the Maud Powell String Quartet, which was disbanded in 1898.

Her father was of English-Welsh extraction; her mother was of German-Hungarian stock. Maud Powell was a woman of strong character; of sound sense; of physical and mental energy; not disturbed by difficulties or discouragement; a staunch friend.

SYMPHONY NO. 6, OP. 104 . . . . . JAN SIBELIUS

(Born at Tevastehus, Finland, December 8, 1865; now living at Järvenpää, Finland)

This symphony, composed in 1923,* and dedicated to Wilhelm Stenhammer, has no key signature. The score, without date of publication or of composition, is dedicated to Dr. Wilhelm Stenhammer.† The first performance in the United States was by the

*According to the biographical sketch of Sibelius in the "Dictionary of Modern Music and Musicians."

†Stenhammer, composer, pianist, conductor, born at Stockholm in 1871, died there in 1927. He studied at the Stockholm Conservatory of Music and in 1892–93



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Philadelphia Orchestra, Mr. Stokowski, conductor, in Philadelphia, on April 23, 1926. Mr. Lawrence Gilman, the brilliant editor of that orchestra's Programme Books, states that "the score and parts of the Sixth Symphony were sent from Stockholm to the orchestra at the request of Mr. Stokowski, following the enthusiastic reception of the Fifth when it was repeated this season. Sibelius, announcing the dispatch of the score and parts, wrote as follows in a letter to Mr. Mattson, assistant manager of the orchestra: 'It will be an honor and a joy to have the first performance in America of my Sixth Symphony under Mr. Stokowski, to whom I beg you to convey my respectful and appreciative greeting.'"

Mr. Gilman called attention to the marked fondness shown by Sibelius in this symphony, as in his Seventh, for scales of various character "as the stuff of thematic structure."

I. Allegro moderato, A minor, 2-2. An introduction is for strings alone without basses. A theme for flutes moves in thirds. Subsidiary themes, also in thirds, march diatonically. The dominating musical idea is in eighth notes, played by the first violins in

piano playing with Heinrich Barth, at Berlin. He was conductor of the Philharmonic Society, Stockholm (1897); second conductor at the Royal Theatre (1900); conductor of the Gothenburg Symphony Orchestra (1907). He was a member of the Tor Aulin String Quartet. His reputation as a pianist was high throughout Europe. His chief works were "Prinsessan och Svennen," for solo voices, chorus, and orchestra (1892); the opera "Tirfing" (Stockholm, 1898); the opera "Das Fest auf Solhaug" (Stuttgart, 1899); choral works; Symphony in F major; overture, "Excelsior"; orchestral Rhapsody, "Midvinter"; four string quartets, two piano concertos, a piano sonata; many songs. In 1916, at the Jubilee of the Gothenburg High School, he was given the title "Dr. phil. h. c."

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three parts; an idea in its melodic nature, not unlike the preceding theme for flutes. This is played with for many measures until it passes into the flute theme, in which violoncellos now join. The familiar thirds are to be found in the figures in thirty-second notes for woodwind instruments; for violins and violas; in ascending and descending scale passages for the violoncellos. Arpeggio figures for woodwind usher in a section in C major. Second violins and violoncellos (with violas later) go up and down the scale against octaves, for bassoons and flutes. "A tremolo figure for the violoncellos and basses, rushing scales in unison and octaves for the woodwind and strings, and a final reminiscence of the chief theme for clarinets in thirds, against a scale fragment for the violins, end the movement, poco tranquillo. The final effect is modal, with a suggestion of the first authentic mode, the Dorian."

II. Allegretto moderato, 3-4. The movement begins with a passage in four-part harmony (flutes and bassoons), at first in D minor, but going into G minor, the tonality of the movement. The chief theme, *mp,* espressivo, is given to the first violins, divided, with chords for the woodwind. Ascending scales follow in the other strings. The first violins restate the chief theme. A lyrical theme

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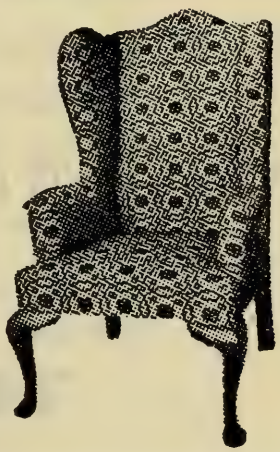
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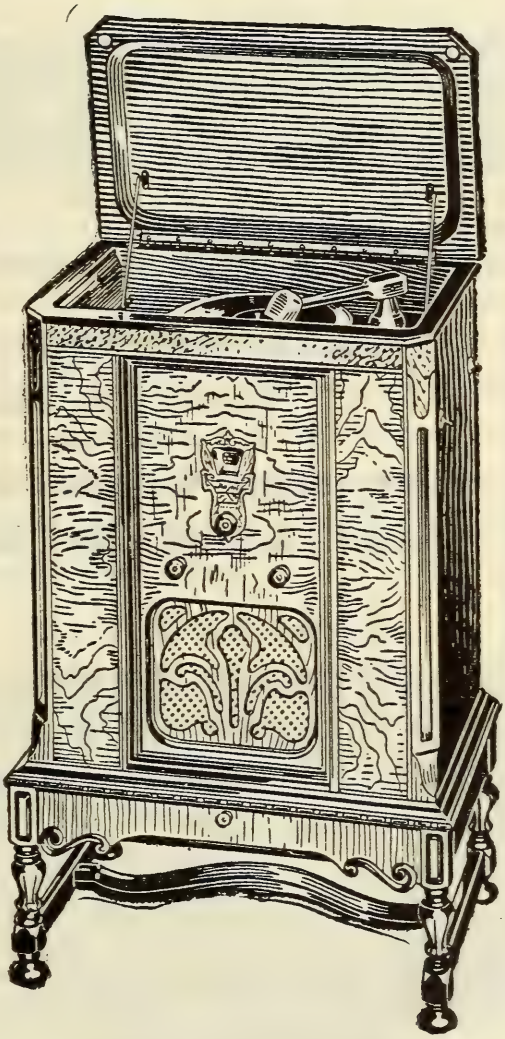
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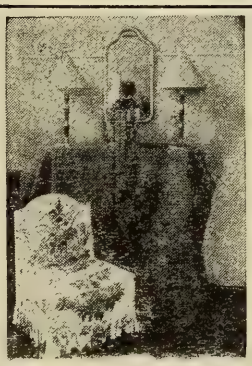
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in B-flat major is announced by first violins and violoncellos, but the earlier scale subject returns. Then comes a passage poco con moto, in which the strings have a figure in thirty-second notes, with the woodwind talking lightly. The movement ends with a cadence for strings, oboe, and harp.

III. Scherzo. Poco vivace, 6-8. The theme that begins the movement is chiefly rhythmical, for violins over a chord, D minor. The contrasting theme, more lyrical, is at first for woodwind instruments in thirds; then for violins, developing into a melody for the strings. But the agitated opening theme busies the whole orchestra. After a vigorous crescendo and a chord for the brass, the lyrical theme returns, increasing in strength, until there is a sudden ending in thirds.

Finale. Allegro molto, C major, 4-4. A heroic theme for violins, woodwind, and two horns is answered by a phrase for lower strings. The music becomes more and more agitated. And here the diatonic character found prevailing in the symphony becomes chromatic. A crescendo leads to a climax *fff*. The first theme follows now for strings alone, and the opening section is elaborated harmonically and by the instrumentation. The Coda, Doppio più lento, sums up the significant features of the symphony: the diatonic scale and the intervals of the third. There is a quiet ending in D minor.



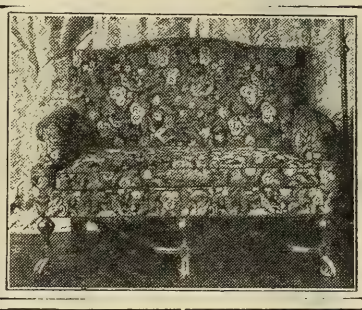
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The symphony is scored for two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, kettle drums, harp, and the usual strings.

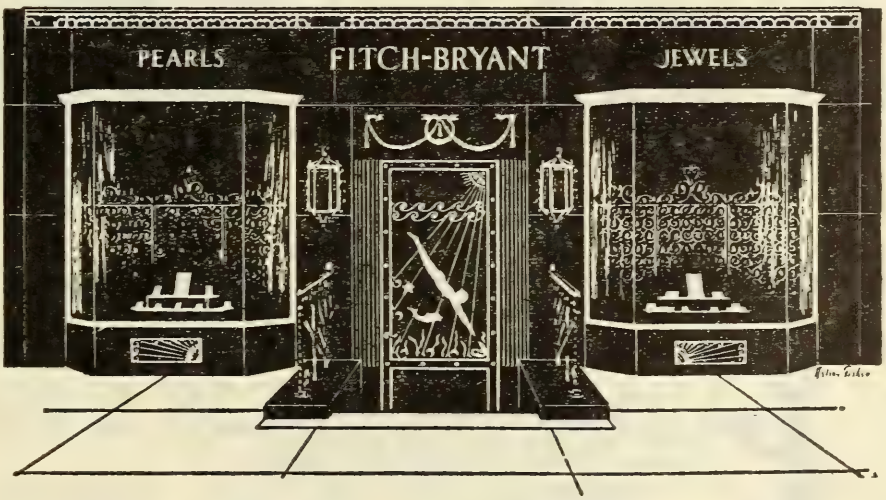
* * *

Sibelius came to the United States in 1914, arriving in New York. He came as the guest of Carl Stoeckel (now dead), to take a prominent part at the twenty-eighth meeting and concert of the Litchfield County Choral Union, held in the Music Shed at Norfolk, Conn. On June 4, Sibelius conducted his "Pohjola's Daughter"; incidental music to Adolph Paul's tragedy, "King Christian II"; "The Swan of Tuonela"; "Finlandia"; "Valse Triste"; and a composition, then

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new, the sea-sketch "Aalottarex," which was performed for the first time. Sibelius soon afterwards visited Boston.

On June 17, 1914, the degree of Doctor of Music was conferred on him by Yale University. President Hadley said, presenting the degree: "Dr. Jean Sibelius. By his music intensely national in inspiration and yet in sympathy with the mood of the West, Dr. Sibelius long since captured Finland, Germany, and England, and on coming to America to conduct a symphonic poem found that his fame had already preceded him also. Still in the prime of life, he has become, by the power and originality of his work, one of the most distinguished of living composers. What Wagner did with Teutonic legend, Dr. Sibelius has done in his own impressible way with the lengends of Finland as embodied in her national epic. He has translated the Kalevala into the universal language of music, remarkable for its breadth, large simplicity, and the infusion of a deeply poetic personality." The commencement exercises included three of Sibelius's compositions. They were conducted by Horatio W. Parker (now dead).

Musical America of January 14, 1914, quoted extracts from a letter written by Sibelius to Ivan Narodny: "It is true I am a dreamer and poet of nature. I love the mysterious sounds of the fields and forest, water and mountains. My father was a surgeon of the rank of major in the Finnish army, and died when I was very

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young. I was educated by my grandmother, who insisted upon my studying particularly Greek and Latin. I was graduated from the University of Helsingfors and studied law, but I did not care to be a lawyer or judge. I determined to become a musician, and began to take lessons on the violin. I had already studied music systematically from my fourteenth year, and even composed simple pieces of chamber music. The fact is, I had made attempts at composition from my very childhood on. My first composition to be performed was Variations for String Quartet, which was played in Helsingfors in 1887. It attracted considerable attention, which was a great encouragement for a beginner. In 1889, I left Finland to study in Berlin. Prof. Albert Becker instructed me there in composition, and it was there that I started my bigger orchestral works. In 1891 I went to Vienna and continued my studies with Karl Goldmark. I also studied a while with Albert Fuchs. Those are in brief the principal facts of my musical career. It pleases me greatly to be called an artist of nature, for nature has been truly the book of books for me. The voices of nature are the voices of God, and if an artist can give a mere echo of them in his creations, he is fully rewarded for all his efforts."

* * *

"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and, removed from it, dwindles. But Sibelius has written music innocent

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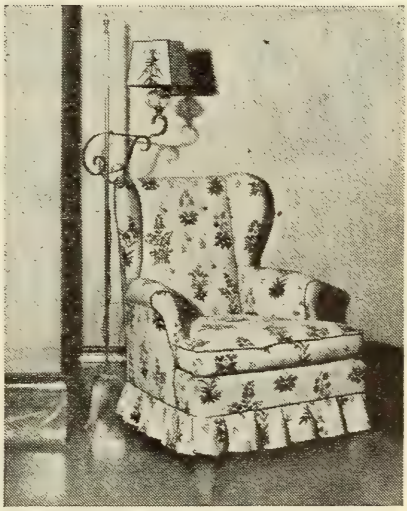
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of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is blood-brother to the wind and silence, to the lowering cliffs and the spray, to the harsh crying of sea-birds and the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin. . . . The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern summer, frostily green as the polar lights. The works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardiness and starkness of things that persist in the Finnish winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight" (Paul Rosenfeld).*

*"Musical Portraits" (New York, 1920).

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Prelude and "Love-Death" from "Tristan and Isolde"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

This "action" in three parts was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

The first performance in Boston was at the Boston Theatre, April 1, 1895.‡

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke, Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.

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The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not

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yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

Wagner wrote this explanatory programme:

"A primitive old love poem,* which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes

*The story was known to poets long ago; to the Norman minstrel, Berould, somewhere in the middle of the twelfth century; to the German Eilhard von Oberge a little later; to English writers in the thirteenth century.—Ed.

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her revenge. As the result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love.. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains; longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it death? Or is it the hidden wonder-world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

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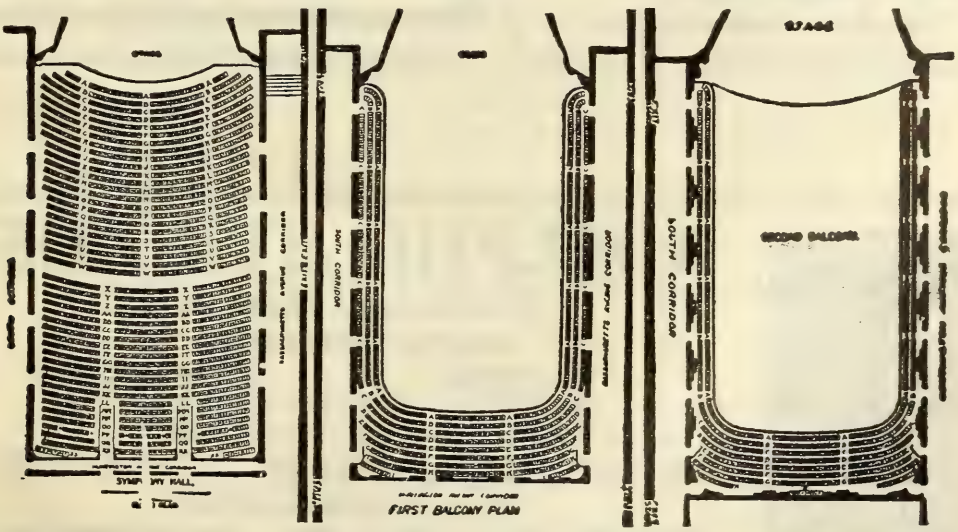


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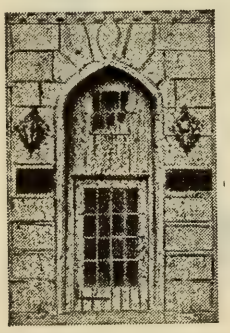
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There will be two lectures on the Brahms Festival on Thursdays at 5.15

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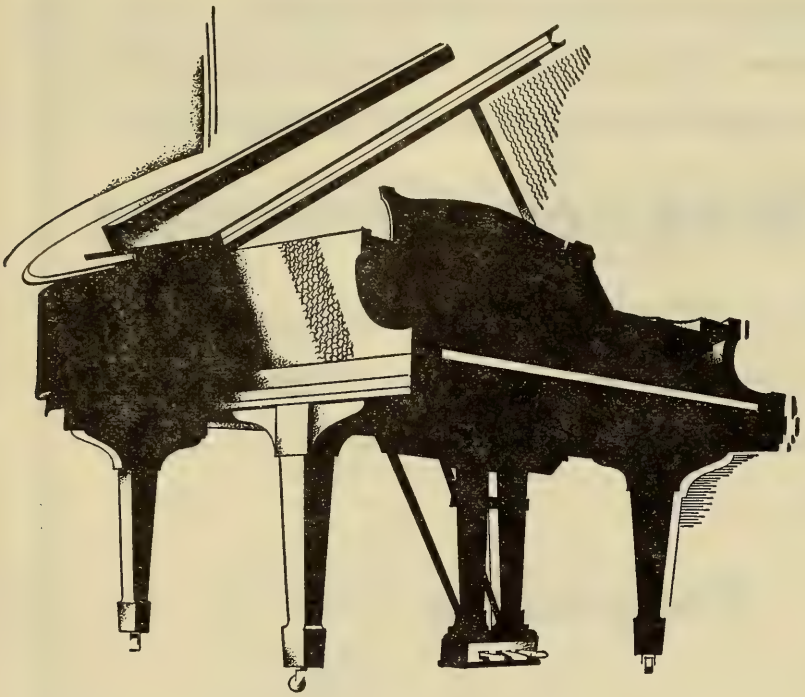
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Kunze, M.
Vondrak, A.
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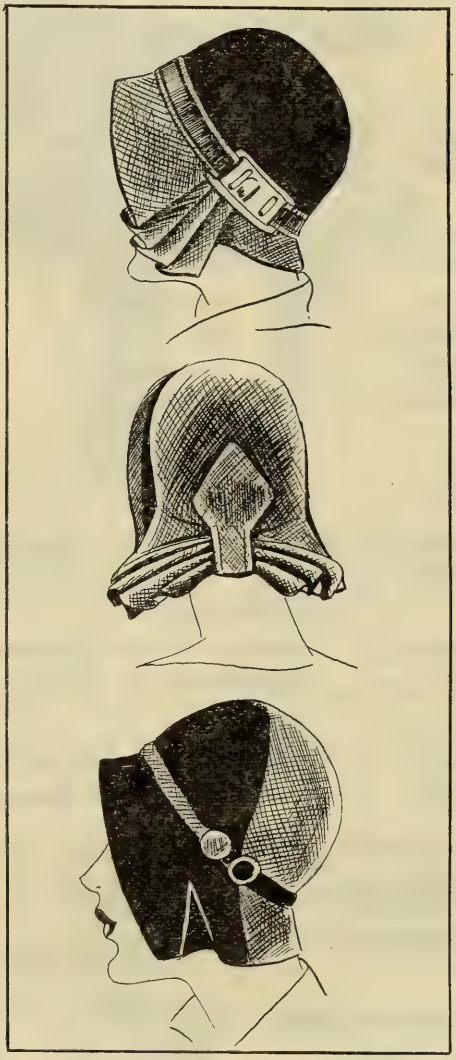
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The movements are Lento, Allegro non troppo, Andante teneramente and Allegro spiritoso.

* * *

Galliard, the son of a French wigmaker, took oboe and flute lessons from Marshall at Celle. Going to Hanover about 1702, he studied composition with Farinelli, the uncle of the famous singer and an esteemed concert-director; and thus, as Gerber puts it, prob-

*In J. G. Walther's "Musikalisches Lexicon" (Leipsic, 1732), and in the first edition of E. L. Gerber's "Lexicon der Tonkuenstler" (1790), the name is spelled Gaillard. Gerber, in the second edition of his Dictionary (1812), following Hawkins and Burney, wrote the name Galliard, which is the name on the title-page of Galliard's translation of Pier Francesco Tosi's "Observations on the Florid Song" (second edition, London, 1743).

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ably sought to take the Abbé Steffani as a model. Having entered as chamber musician the service of Prince George of Denmark, he accompanied him to London, where the Prince had married Anne in 1683 (Anne ascended the throne in 1702). When Battista Draghi died (about 1706), Galliard succeeded him as organist and chapel master at Somerset House of the dowager queen Catherine. He learned English and composed church music which was performed at St. Paul's and the Chapel Royal on occasions of thanksgiving for victories—a "Te Deum," a "Jubilate," and the anthems "I will magnify Thee," "O Lord God of Hosts," and "I am well pleased." In 1713 he played in the orchestra at the opera and had a solo part in the accompaniment of the last air in the first act of Handel's "Teseo." Handel wished him to be in the orchestra.*

He wrote many pieces for the theatre, operas, music for Rich's pantomimes, which were a mixture of masque and harlequinade; he also wrote cantatas, and he had nearly completed at the time of his death an Italian opera, "Oreste e Pylade, overo la Forza dell' Amicizia." In 1745 he had a benefit concert at which his music for

*"Handel hatte jetzt den braven Galliard im Orchester sitzen und machte sich dessen Fähigkeiten zu Nutze." Chrysander's "G. F. Händel," Vol. I, page 381. The solo oboe had much to do in "Teseo." Chrysander in notation gives examples. From a passage in C. F. Pohl's "Mozart und Haydn in London" (Part I, page 57) it would seem that Handel wrote his oboe concertos in 1734 with Galliard in view. The oboe concerto played at concerts of the Boston Symphony Orchestra by Mr. Sautet in 1888 and by Mr. Lengy in 1909 was composed by Handel at Hamburg in 1703.

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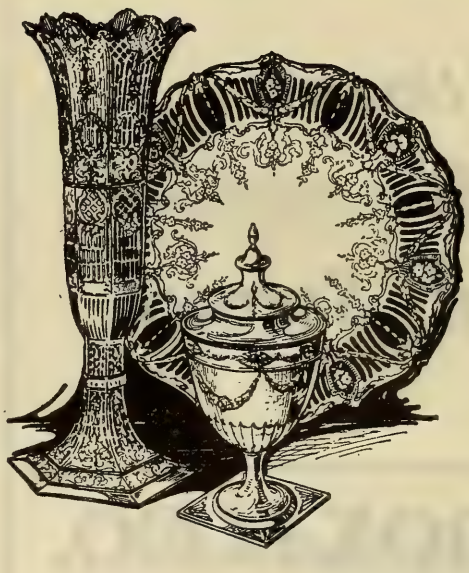
choruses in the Duke of Buckingham's tragedy "Julius Cæsar" and a piece for 24 bassoons and four double-basses were performed.

He is perhaps best remembered by his translation into English of Pier Francesco Tosi's "Opinioni di Cantori Antichi e Moderni, o sieno Observazioni sopra il Canto Figurato." This translation, which Gerber praised as not an easy task on account of Tosi's "affected style," was published in 1742. The title of the second edition (1743), now before us, is "Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers . . . to which are added Explanatory Annotations, and examples in Musick." The Preface and the Prefatory Discourse written by Galliard are curious. They are reprinted at the end of this article. It's a valuable little book, which might be consulted with profit today by singers and vocal teachers.

Gerber says that Galliard in 1710 was one of the founders of the Academy of Ancient Music in London, which brought out for 18 years works of ancient composers and was revived by Bates in 1776. But see "Ancient Academy of Music" in Grove's Dictionary (revised edition). Galliard's curious collection of music is most of it in the Henry Watson Music Library at Manchester, England.

* * *

The list of Galliard's compositions includes these works:



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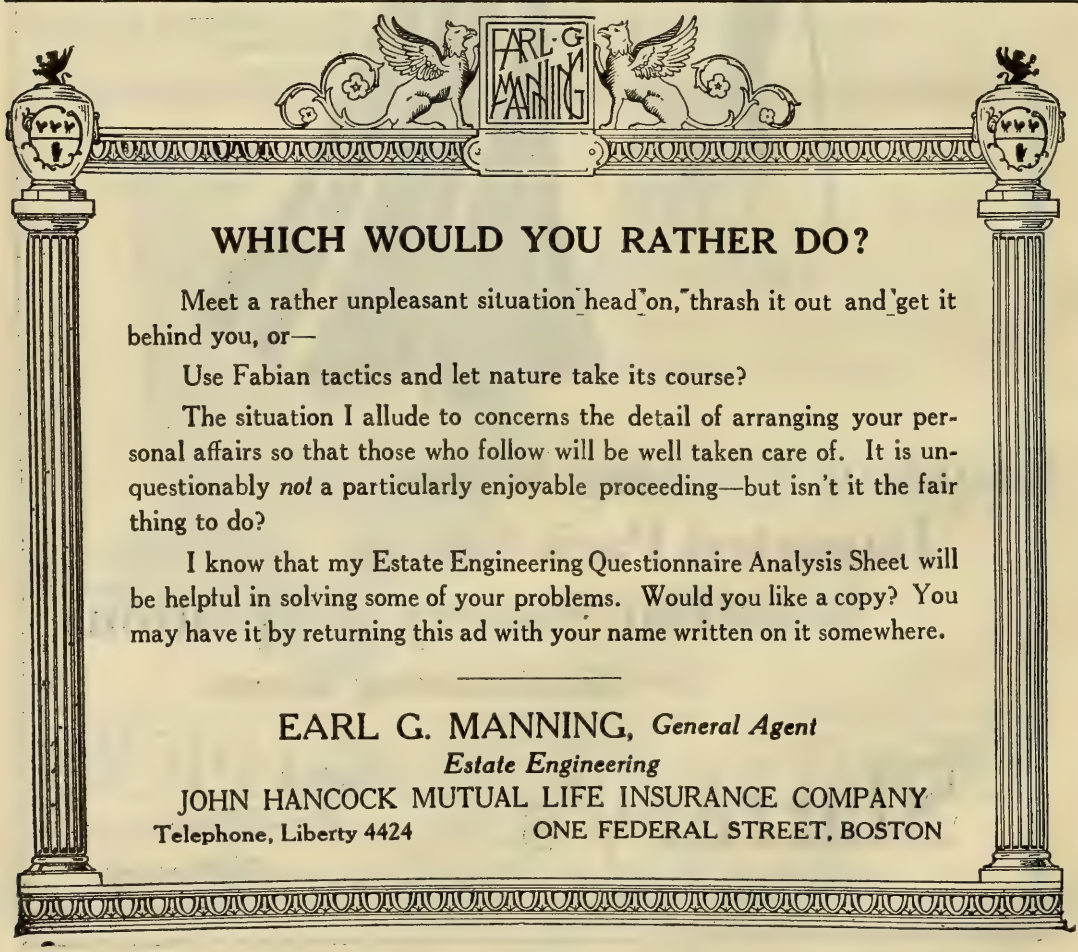
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MUSIC FOR THE CHURCH: The Te Deum, jubilate, and anthems already named.

VOCAL MUSIC: "Morning Hymn of Adam and Eve," for two voices (Milton's "Paradise Lost"), 1728; afterwards enlarged by Benjamin Cooke with certain movements expanded into choruses, and with or-



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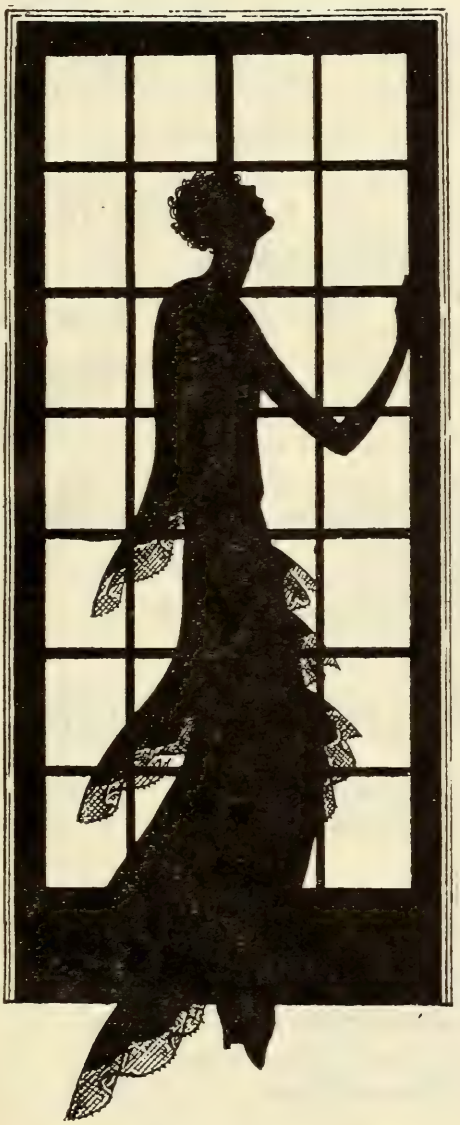
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Sir John Hawkins attributed to Galliard a translation of the Abbé Raguenet's "Parallèle," published in 1709, as "A Comparison between the French and Italian Musick and Operas, with Remarks," and the authorship of "A Critical Discourse upon Operas in England and a Means proposed for their Improvement." Dr. Burney was of a contrary opinion.

Gerber, in the first edition of his "Lexicon der Tonkuenstler," says that for the opera "Decius and Paulina" (1715), Galliard only took the music from the opera "Circe." "A New Theatrical Dictionary" (London, 1792) mentions "Decius and Paulina," a masque by L. Theobald, published in 1718. The music for Charles Davenant's "Circe" (1677) was composed by John Banister.

* * *

Steinberg was born at Vilna on June 22, 1888, according to Riemann's "Musik-Lexicon"; on July 7, 1883, according to "A Diction-



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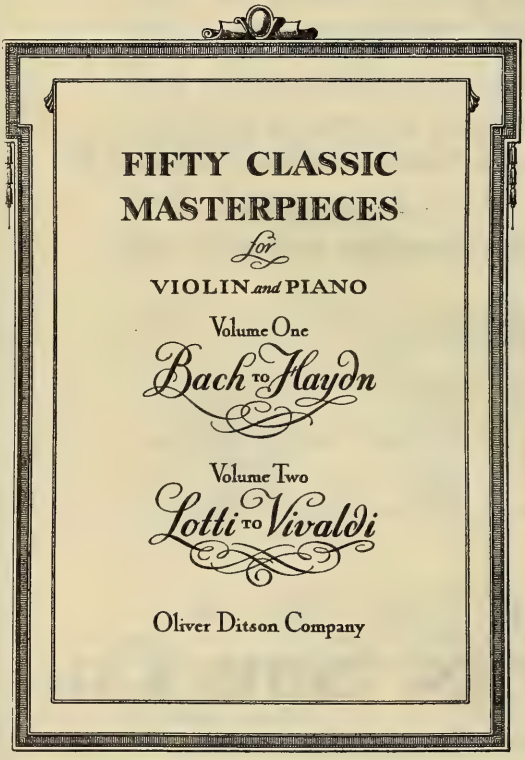
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ary of Modern Music and Musicians." After graduation from the Gymnasium in 1901, he attended the University at Leningrad until 1906, and the Conservatory until 1908. His teachers were Rimsky-Korsakov* and Glazounov. At last accounts, he was teacher of composition and orchestration at this Conservatory. Glazounov brought out fragments from Steinberg's ballet in 1907 at a concert of the Royal Music Society. The list of his works includes two symphonies: No. 1, in D, Op. 3; No. 2, B-flat minor, Op. 8; "Dramatic Fantasie," Op. 9; Prelude for orchestra, Op. 7; Variations for orchestra, Op. 2 and Op. 10; String Quartet in A Op. 5; Four melodies for soprano or tenor, Op. 1; Four melodies for soprano or tenor (text by K. D. Balmont), Op. 6; "The Watersprite" (poem by Lermontov), for solo soprano, female chorus, and orchestra, Op. 4. His ballet "Midas," second of three episodes from Ovid's "Metamorphoses," picturing the contest of Apollo and Pan, was performed at Paris on June 2, 1914; at London on June 18, 1914. In both cities, Mme. Karsavina danced as an Oread; Adolf Bolm as Midas. The stage setting was by Bakst; the chorography by Fokine. After

*Steinberg married in 1908 Rimsky-Korsakov's daughter Nadja. Stravinsky wrote his "Fireworks"—performed in Boston by the Philharmonic Society of New York on October 30, 1914—for this wedding. Rimsky-Korsakov died before this wedding present was received. His death led Stravinsky to write a "Chant Funèbre" for orchestra. It was performed at a Belaïev concert.



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Rimsky-Korsakov's death, Steinberg edited his unpublished works, including his treatise on orchestration. Steinberg's arrangement of C. P. E. Bach's Concerto, D major, for orchestra was performed in Boston by the Boston Symphony Orchestra on October 24, 1924; December 10, 1926; March 15, 1929.

The title-page of Galliard's translation (second edition) of Tosi's famous book reads as follows:

"Obervations on the Florid Song; or Sentiments on the *Ancient* and *Modern* Singers. Written in *Italian* by Pier. Francesco Tosi, of the *Phil-Harmonic* Academy at *Bologna.* Translated into *English* by Mr. Galliard. Useful for all Performers, *Instrumental* as well as *Vocal.* To which are added, Explanatory Annotations, and Examples in Musick. *Ornari Res ipsa negat, contenta doceri.* The Second Edition, London: Printed for J. Wilcox at *Virgil's* Head, in the *Strand,* 1743."

On the back of the title-page is: "*Note,* By the *Ancient,* our Author means those who liv'd about thirty or forty Years ago; and by the *Modern* the late and present Singers. N.B. *the Original was Printed at* Bologna, *in the Year* 1723."

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"Pier. *Francesco Tosi,* the Author of the following Treatise was an *Italian,* and a Singer of great Esteem and Reputation. He spent the most part of his Life in travelling, and by that Means heard the most eminent Singers in *Europe,* from whence, by the Help of his nice Taste, he made the following Observations. Among his many Excursions, his Curiosity was raised to visit *England,* where he resided for some time in the Reigns of King *James* the Second, King *William,* King *George* the First, and the Beginning of his present Majesty's: He dy'd soon after* having lived to above Fourscore. He had a great deal of Wit and Vivacity, which he retained to his later Days. His manner of Singing was full of Expression and Passion; chiefly in the Stile of Chamber-Musick. The best performance in his Time thought themselves happy when they could have an Opportunity to hear him. After he had lost his Voice, he apply'd himself more particularly to Composition; of which he has given Proof in his *Cantata's,* which are of an exquisite taste, especially in the *Recitatives,* where he excels in the *Pathetick* and *Expression* beyond any other. He was a zealous Well-wisher to all who distinguished themselves in Musick; but rigorous to those who abused and degraded the Profession. He was very much esteemed by Persons

*George II ascended the throne in 1730.—Ed.

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of Rank; among whom the late Earl of *Peterborough** was one, having often met him in his Travels beyond Sea; and he was well received by his Lordship when in England, to Whom he dedicated this Treatise. This alone would be a sufficient Indication of his Merit, his being taken Notice of by a Person of that Quality, and distinguishing Taste. The Emperor *Joseph* gave him an honourable Employment in some part of *Italy,* and the late *Arch-Duchess* a Church Retirement in *Flanders,* where he died.† As for his *Observations* and *Sentiments* on Singing, they must speak for themselves; and

*Charles Mordaunt, Earl of Peterborough, famous British general and statesman. Swift, who said of him: "I loved the hang-dog dearly," described him in verses written in 1706.

A skeleton in outward figure,
His meagre corps, though full of vigour,
Would halt behind him, were it bigger.

So wonderful his expedition,
When you have not the least suspicion,
He's with you like an apparition.

Shines in all climates like a star;
In senates bold, and fierce in war,
A land-Commander and a tar.

Heroic actions early bred in,
Ne'er to be match'd in modern reading,
But by his name-sake Charles of Sweden.

About 1722 Peterborough was privately married to the singer Anastasia Robinson (1698–1755), but he did not acknowledge the marriage until shortly before his death in 1735. According to one account, she had lived with him as mistress of his house; while others say she never lived under the same roof with him until she went with him on a journey in search of health.—Ed.

†The Music Dictionaries say he died in London.—Ed.

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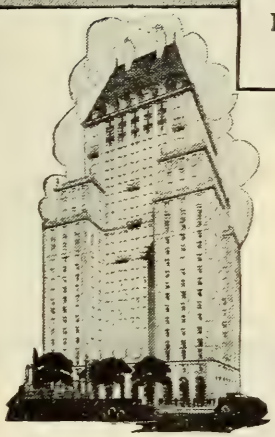
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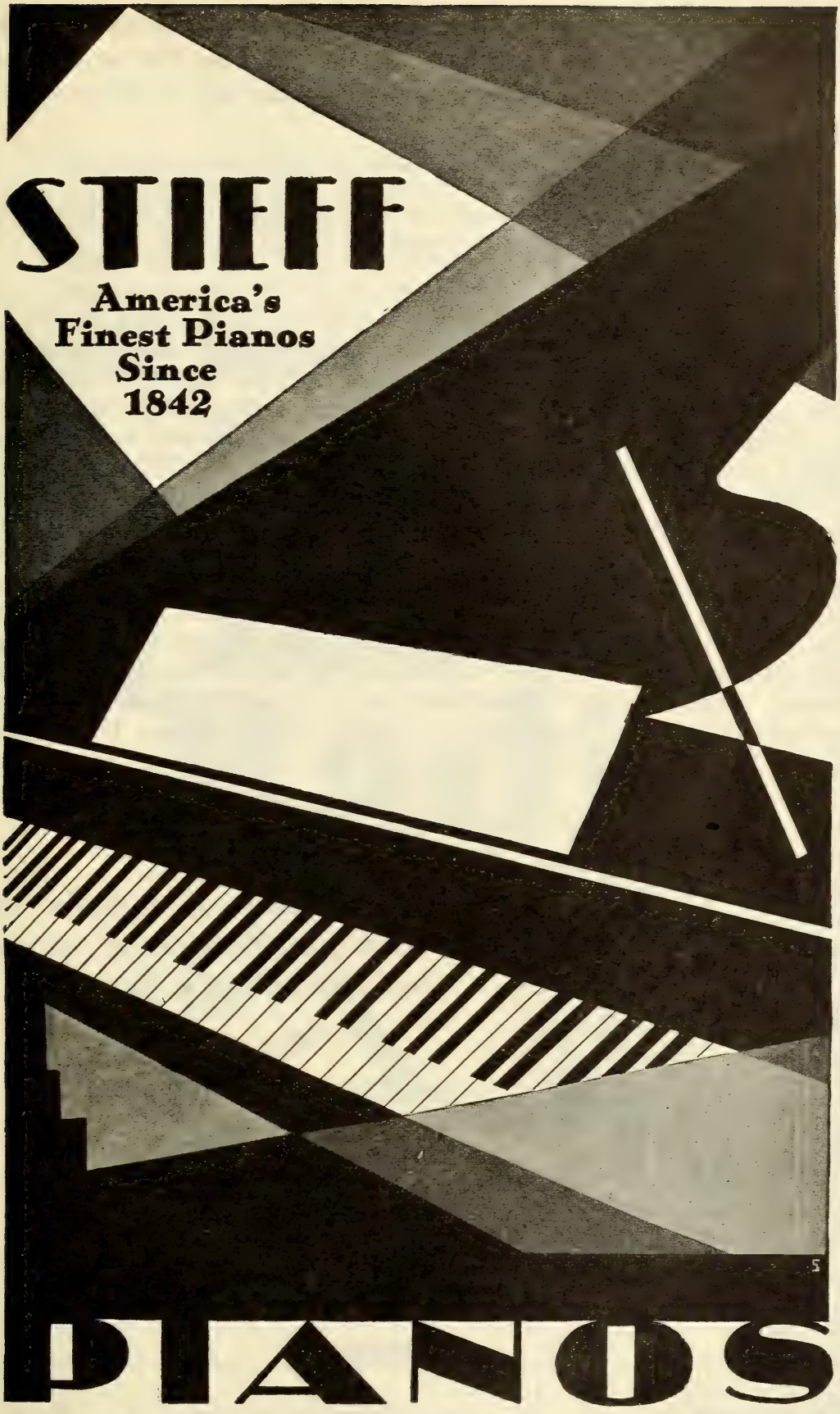
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* * *

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"My Lord,

I should be afraid of leaving the World under the Imputation of Ingratitude, should I any longer defer publishing the very many Favours, which *Your Lordship* so generously has bestow'd on me in *Italy,* in *Germany,* in *Flanders,* in *England;* and principally at your delightful *Seat* at *Parson's-Green,* where *Your Lordship* having been pleased to do me the Honour of imparting to me your Thoughts with Freedom, I have often had the Opportunity of admiring your extensive Knowledge, which almost made me overlook the Beauty and Elegance of the Place. The famous *Tulip-Tree* in your Garden there, is not so surprising a Rarity, as the uncommon Penetration of your Judgment, which has sometimes (I may say) foretold Events, which have afterwards come to pass. But what Return can I make for so great Obligations, when the mentioning of them is doing myself an Honour, and the very Acknowledgment has the Appearance of *Vanity?* It is better therefore to treasure them up in my Heart, and



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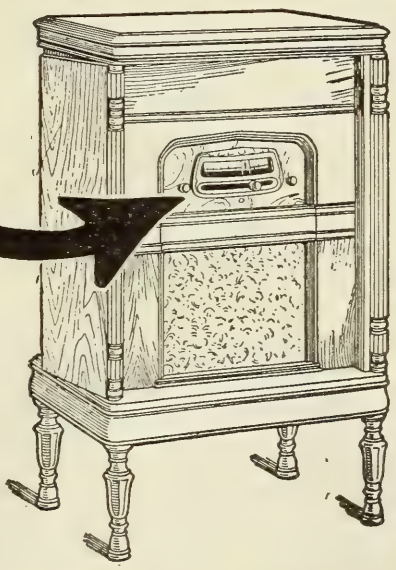




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Pier Francesco Tosi

* * *

Tosi was the son of Giuseppe Felice Tosi, organist at Bologna, Cathedral chapel master at Ferrara, composer of operas and cantatas. Galliard's translation of Pier Francesco's golden book was the first. The translation into German by Agricola was in 1757; Lemaire's translation into French was published in 1874.



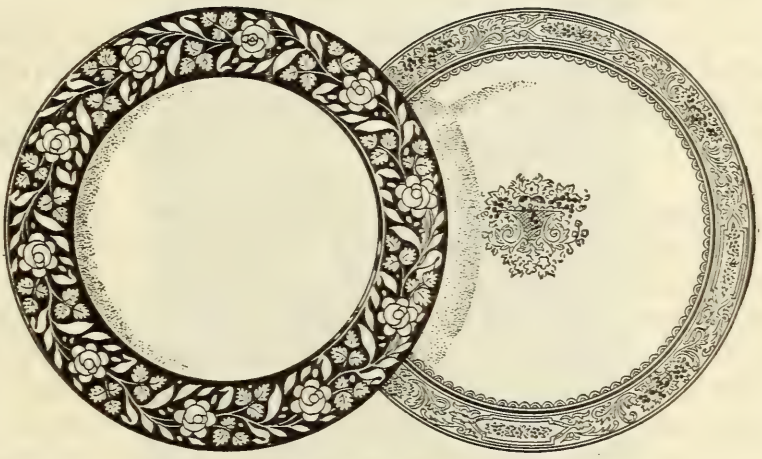
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Henri Martelli

(Born in 1895 at Bastia, Corsica; living in Paris)

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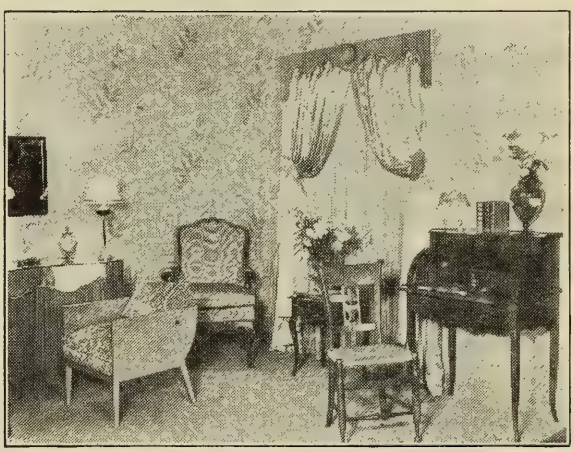
"'Bas-Reliefs Assyriens,' composed in 1928, is in four parts, each one inspired by a bas-relief with a particular subject. These bas-reliefs, which are the expression of an art purely Assyrian, essentially realistic, enlivened halls of royal palaces.

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I. A Winged Jinnee with the Head of an Eagle before the Sacred Tree.

"The King Ashurnazirbal built many palaces. Among them the palace of Nimrod (ancient Kalakh) was noteworthy. Here bas-reliefs were found among them, one representing a two-winged and eagle-headed Jinnee, a mythological subject relating to the Cult of the Sacred Tree. Religion took the first place in the institutions of Assyria. The Assyrian mythology, as it presents itself, especially in the inscriptions of that great empire, was the product of ancient beliefs held by the Sumerians, the primitive people that had preceded the Semites. Their 'original system seemed to be confined to the adoration of forces of Nature, the stars, and especially to magic, that served first of all in neutralizing the maleficent influences of evil spirits.'"

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III. Lion and Lioness in their Lair.

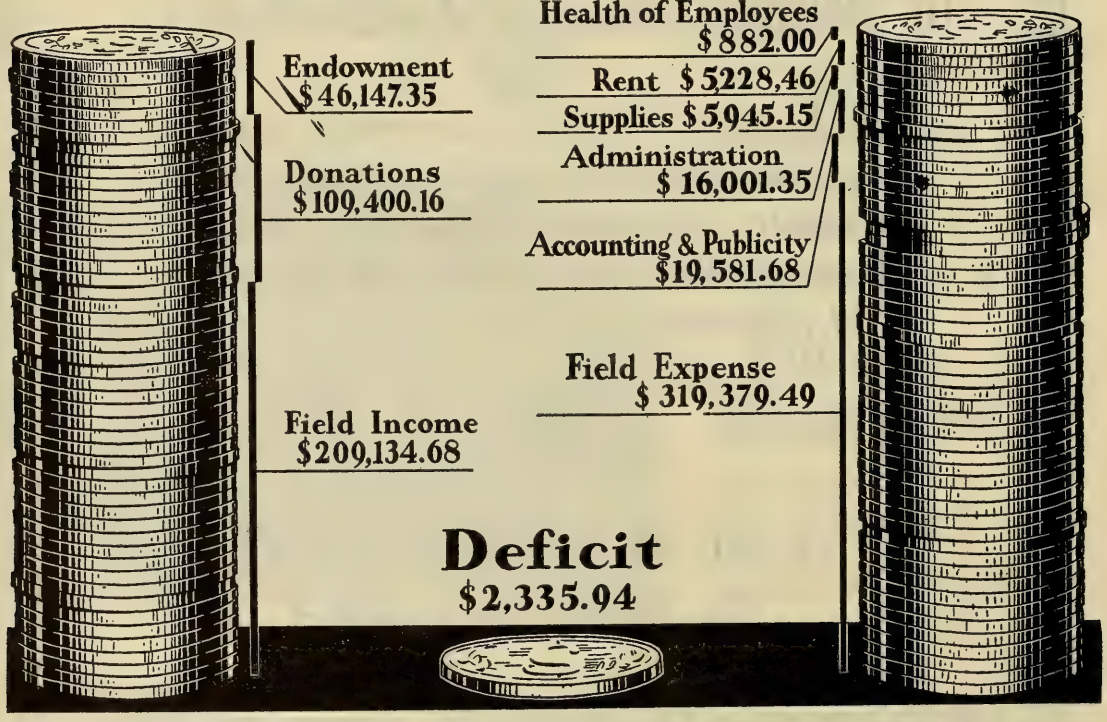
"This bas-relief from the time of King Ashurbanipal was one of the sculptures in the palace at Kurjundjich (ancient Nineveh). It represents a lioness stretched out at the foot of a tree, and a lion, with a great mane, standing before her. The upper part of the latter figure is broken."

IV. The Army and Musicians of Ashurbanipal.

"Also belonging to the decoration of the palace just mentioned. This bas-relief is in four sections. In the first, an armed knight is urging his horse at full galop. The second shows a knight galoping, lance in hand. This horseman is preceded and followed by foot-soldiers; one brandishes a javelin, another shakes a huge shield, a third is armed with a pike. The third section portrays a group of four bearded musicians. One beats a dulcimer*; two are players of the lyre; another clashes cymbals. In the fourth section a group of ten bowmen raise their arms and bear on their shoulders bow and quiver."

*The dulcimer appears on the Assyrian bas-reliefs at least twice as often as any other instrument. There were the Grand Dulcimer, and the smaller one, with ten strings on an average, though some are shown with one or two more or less. They were strapped to the body. The player with his right hand struck the strings with a rod, and used the left as a damper for the lower strings to prevent the sounds running into one another. From this it has been concluded that the music was, as a rule, rapid, for in slow music the sound of each string would have died in time.—P. H.

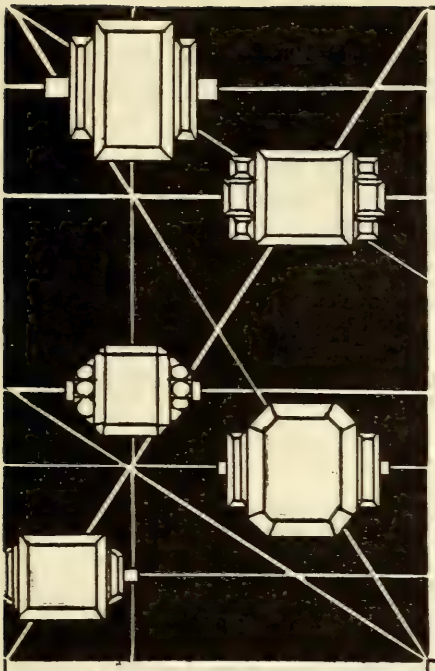
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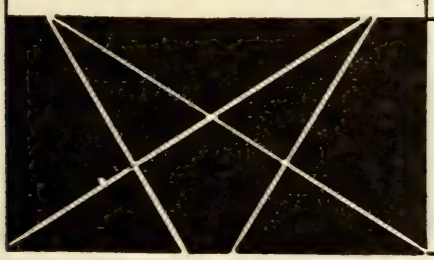
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Henri Martelli entered the Conservatory of Music, Paris, in 1912, studying harmony, counterpoint, fugue, and composition with Jules Mouquet and Charles Marie Widor. His chief works are a lyric poem, "La Chanson de Roland," in three acts and six scenes (the libretto is by him); a Symphonic Poem, "Sur la Vie de Jeanne d'Arc," and the Symphonic Suite, "Bas-Reliefs Assyriens." Add to these a string quartet played at the Paris Conservatory, "Sur la Falaise," for piano and violin; Triptyque for piano and viola, a piano sonata; other pieces for piano solo; songs (words by Ronsard, du Bellay, Clément Marot), "Sur la Reine, de Navarre," "Un Vanneur de Blé aux Vents," "L'Aubépin," "La Forêt de Gastine," "La Rose." All these compositions have been performed many times in Paris and in the French provinces."

ASSYRIAN MUSIC

(From JOHN F. ROWBOTHAM'S "History of Music," London, 1885—Vol. 1, Book II, chapter 2)

This chapter of Rowbotham's, conspicuous for curious learning—as in the discussion of the coincidence of the people's musical scale with that of the philosophic astrologers—is well worth reading. He begins by asserting that the Assyrian music was essentially martial. "Drums, trumpets, and cymbals brayed and clashed in the Assyrian concerts. We must cease to talk of Orchestras now, and speak of

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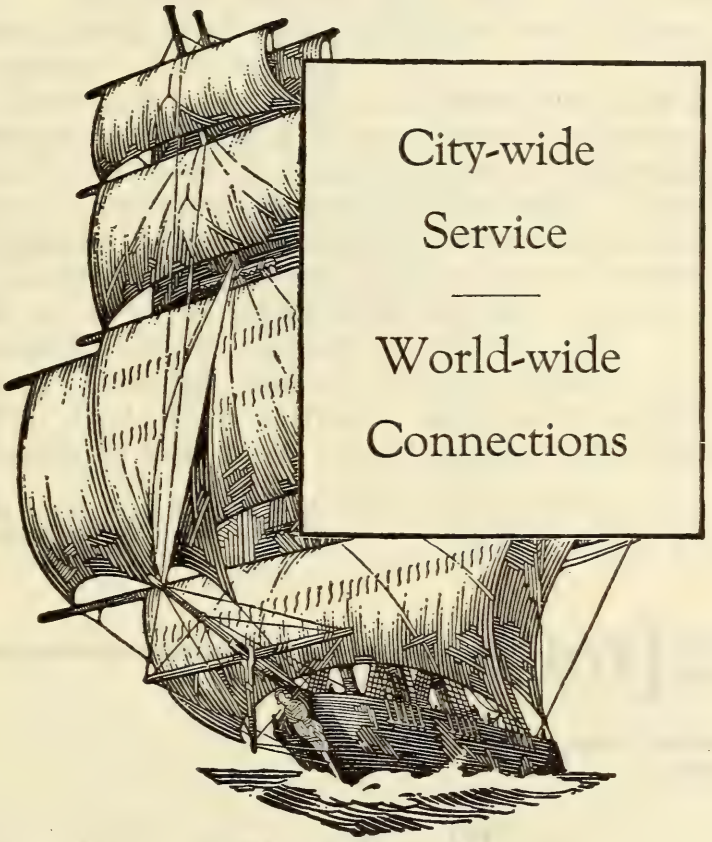
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'bands' instead, for we are to speak of a Music in which we seem to hear the warhorse neighing. The whole spirit of it seemed to come from the armies; the players grouped in concise bodies and arranged in lines have all the air of marching bands; the instruments too were all *portable,* strapped to the body or carried in the hand . . . the method of beating time in the concerts was not by clapping the hands as with the Egyptians, but by stamping with the foot—as if they had learnt their time from soldiers marching. . . . Certain it is that the people's ears delighted in *Schlacht-Musik,* and that king of the Assyrians, who at a *petit-souper* with his favorite wife chose to be regaled with the sounds of a Lyre and a Big Drum close at his elbow, may serve as a good type of Assyrians in general. That a love for shrill sounds should be joined to this love of martial effect was but natural." The vocal element was supplied chiefly by women and boys. Eunuchs are also frequently found among the singers. "In the bas-reliefs we see women pinching their throats with their hands as they sang; and this is in order to force the top notes of their voice.*. . . The import of Assyria in the History of Music lies . . . in its achievements in Musical Science. And the proper place to study Assyrian Music is neither in the halls of kings nor in the gatherings of the people, but in the Tower of Belus II." Then

*"It was Signor Mongini's habit to do the same. I have often seen him in the sextet in the 'Huguenots' compress his throat with his hand in order to force out the high C♯."—J. F. R.

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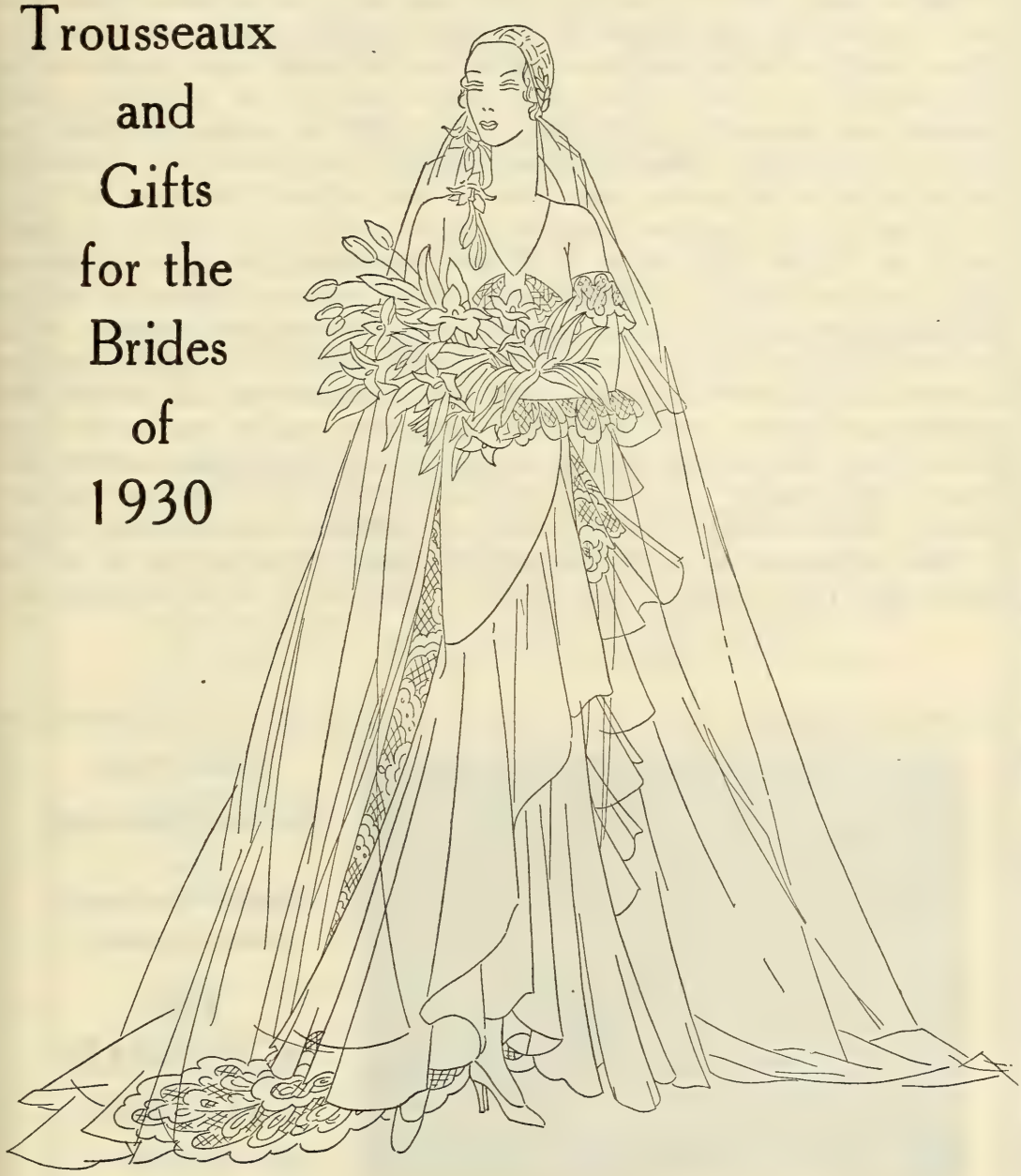
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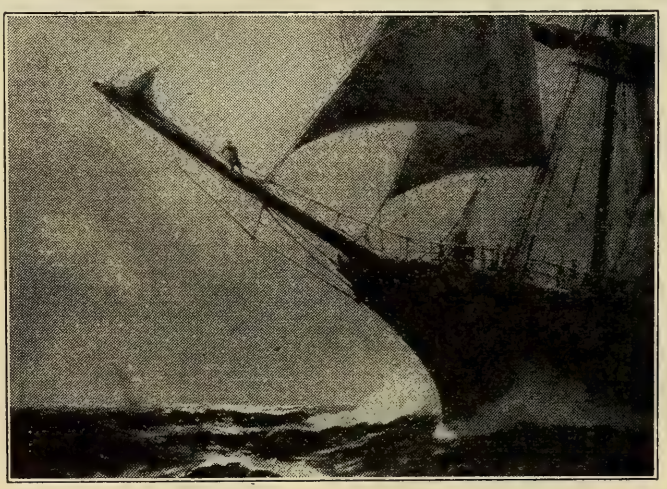
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Rowbotham has a long explanation of the tetrachordal system of Chaldean theory derived from houses in the horoscope and the planets being identified in tones: as "Saturn (El), B, *si;* Jupiter (Belus), C, *do,* and so on.

"But when I think of Assyrian life and the great cities of Babylon and Nineveh, of the Marts of Nineveh and the looms of Babylon, where carpets and curtains of inestimable value were spun to be distributed over the world and where the art of spinning gold threads was carried to unknown perfection, the women walked the streets in brilliant colored dresses, silver vases and gold moulding carried also to unknown perfection—I say, when I think of all this, and then try to imagine Assyrian music after it, I think of great swells of harps and roars of drums sweeping through enormous halls, as those halls of Nineveh with their crimson draperies, where Sardanapalus and his army feasted one hundred and twenty days, or those halls at Babylon where the people used to banquet, and the matrons and the virgins of the city would come in at the heat of the revelry, and dance, casting off their garments one by one in the fury of the revel, till at last they stood naked and unabashed before the eyes of thousands.* And all around seethed with the riot of applause, the screams of the eunuchs, the whistle of flutes and harps. So that whatever is in the power of music to intoxicate or to inflame, that I can imagine the music of Assyria to have excelled in."

*"See the picture in Quintus Curtius, V. 1."—J. F. R.



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Strauss did not depend on commentators and glossarists to explain the meaning of his Alpine Symphony. He printed his own programme on the score:

"Night—Sunrise—The Ascent—Entrance in to the Forest—Wandering Beside the Brook—At the Waterfall—Apparition—In Flowery Meadows—On the Alm (Mountain Pasture)—Lost in the Thicket and Brush—On the Glacier—Moments of Danger—On the Summit—Vision—Elegy—Calm Before the Storm—The Thunderstorm—The Descent—Sunset—Night."

The work is in one movement, without a pause between the various episodes.

"Night—Sunrise—The Ascent—Entrance in to the Forest—Wandering Beside the Brook—At the Waterfall—Apparition—In Flowery Meadows—On the Alm (Mountain Pasture)—Lost in the Thicket and Brush—On the Glacier—Moments of Danger—On the Summit—Vision—Elegy—Calm Before the Storm—The Thunderstorm—The Descent—Sunset—Night."

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The symphony, dedicated "in profound gratitude" to Count Nicolaus Seebach and the Dresden Royal Orchestra, calls for these instruments: two flutes, two piccolos (both interchangeable with a third and fourth flute), two oboes, English horn (this interchangeable with a third oboe), Heckelphone*, four clarinets (the fourth interchangeable with a bass clarinet), three bassoons, double bassoon (this interchangeable with a fourth bassoon), four horns, four

*The heckelphone, so named after the inventor, Wilhelm Heckel of Biberich, is a baritone oboe. Its range corresponds to the oboe in the lower octave. It was first used by Richard Strauss in his opera "Salome" (Dresden, 1905). It is a woodwind instrument, played with a double reed. But a somewhat similar instrument, the hautbois baryton, was employed by Paul Vida in his opera "La Burgonde" (Paris, 1898). The quartet in the oboe family is constituted of the oboe in C, the oboe d'amore in A, the English horn in F, and the baritone oboe in C. Heckel invented a heckelclarind, which has something of the nature of a saxophone. It is played with a clarinet mouthpiece, and is made in B-flat and E-flat. It has been used to replace the English horn in the third act of "Tristan und Isolde." In Paris and Brussels the tárogató, a wooden instrument of conical bore played with a clarinet reed, has replaced the English horn in Wagner's music-drama. It is thought that the tárogató is an improved form of a Transylvanian reed instrument. Weingartner uses the heckelphone in his third symphony; Walter Braunfels in his carnival overture to Hoffmann's "Prinzessin Brambilla." There is also the heckelphone piccolo.

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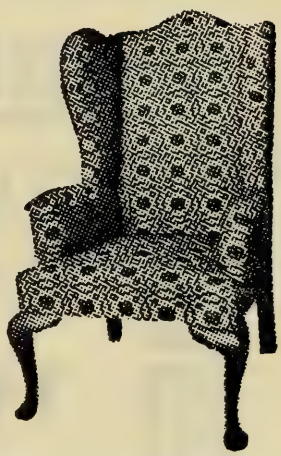
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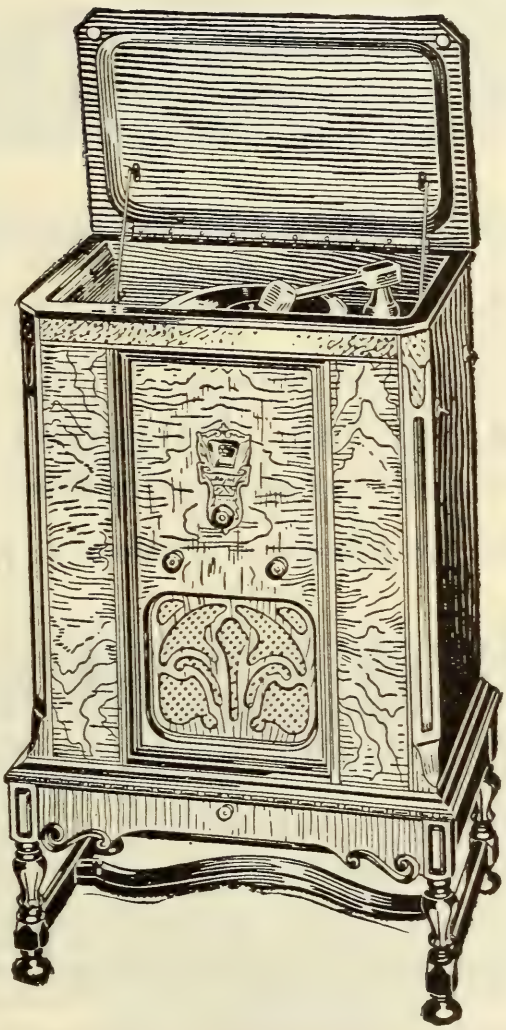
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This symphony is frankly programme music. Muted strings, bassoons, clarinets, and horns have (Lento) a slowly descending figure. This is entitled "Night." Against a chord (B-flat minor, muted strings). The "Mountain" motive is sounded by the brass. There is development. A new section, "Sunrise," follows for nearly the

*The aërophor, or Tonbinde Apparat, an invention of one Samuels, a court musician of Schwerin, is a sort of pump, a bellows worked by the foot of the player, and connected with the wind instrument by a length of rubber tube, so that the sound of a tone can be protracted. Strauss recommended its use for his "Festival Prelude" for orchestra and organ, Op. 61, which was performed in Boston at a concert of the Boston Symphony Orchestra on December 13, 1913.

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full orchestra, fortissimo. Some have found its theme not unlike one in the first movement of Tchaikovsky's "Pathetic" Symphony.

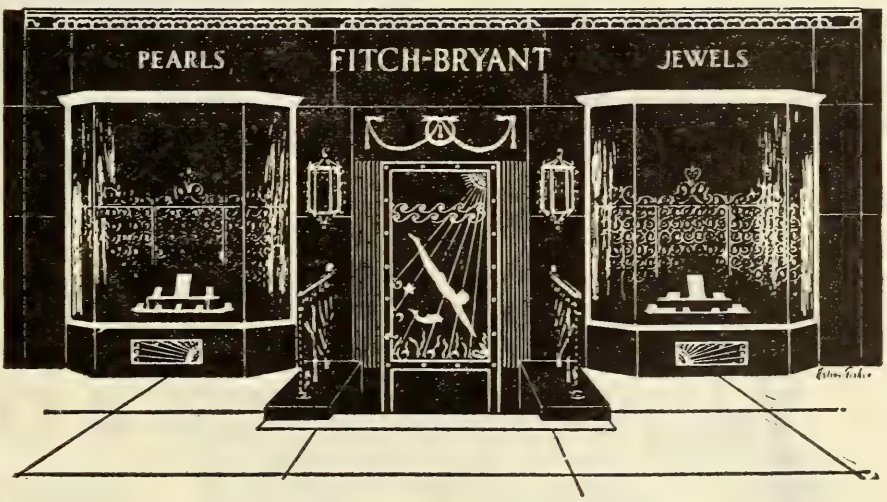
The theme descends. Mr. Edgar Stillman Kelly has made the suggestion that "this is because the mountain tops are first lit by the sun's rays, which reach deeper and deeper until the valleys are suffused with light." There is a counter theme (violins and woodwind) used to a considerable degree. The "Mountain" motive is heard.

What may be considered the main movement of the symphony follows, the "main" because, beginning with the "Ascent," it has to do with the adventures on the mountain. The movement begins ("very lively and energetically," 4-4 time) with a theme played first by violoncellos and double-basses. This is practically the chief theme of

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the work and is made much of. Hunting horns introduce the "Entrance into the Forest." The brass give fortissimo a theme against arpeggios for the strings. Use is made of the "Ascent" motive. There is a subject in A-flat major (violins) which, according to one of the wise men of Berlin, represents "Wandering in the Woods," but the score is silent regarding this.

There is a flowing figure (strings) for the next section "Wandering by the Brook," with the "Ascent" motive set against it. A theme with a "Scotch Snap" is given to the brass as approach is made to the "Waterfall." Here is a noteworthy figure for brass, with roll on cymbals with wooden drumstick. "Arpeggios, glissandos, rapidly descending scales, bells and triangle picture the cascade." Begun fortissimo, it ends pianissimo. "In Flowery Meadows": the theme (very lively) of the violoncellos is based on the changed "Ascent" theme. "On the Alm" (moderately fast): cowbells are heard; also the Alpenhorn*, represented by the English horn. This motive oc-

*Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The 'Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837–71) to write a short but effective pianoforte piece, one of his "Cinq Feuillets d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club. Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that

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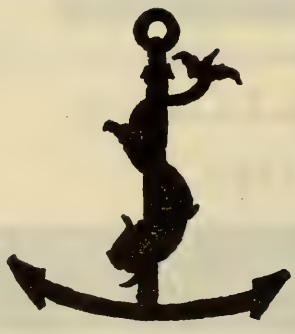
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curs in Strauss's "Salome." The chief theme is a suave tune in 6-8, played by the horn. "Lost in the Thicket," with its subject in the lower strings and wood-wind, is a fugato movement. The theme of "Ascent" indicates emergence from the thicket.

"On the Glacier": the subject is given forte to the trumpet. "The cold air of the glacier is indicated by a transformation of the 'water fall' theme, with new material." "Dangerous Moments" is in the nature of an Intermezzo.

"The Summit" is reached. Here the "Mountain" motive is played fortissimo by four trombones. A peaceful theme is heard from the oboe. "This is said to depict the emotions of the traveler as he looks around; nothing, however, is said in regard to that in the score." On the summit the traveler has a "Vision" (a variant of the "Mountain" theme. The organ is heard in the "Elegy" (moderato espressivo), while the strings play the theme. The "Thunderstorm" comes on. First a threatening quiet (roll on kettle and bass drums). The wind machine and the thunder machine play their part. "Descent," an inversion of the "Ascent" scene. In "Sunset" and "Night" use is made of the material with which the symphony begins.

* * *

After Strauss had brought out his Sinfonia Domestica (1904), it

this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

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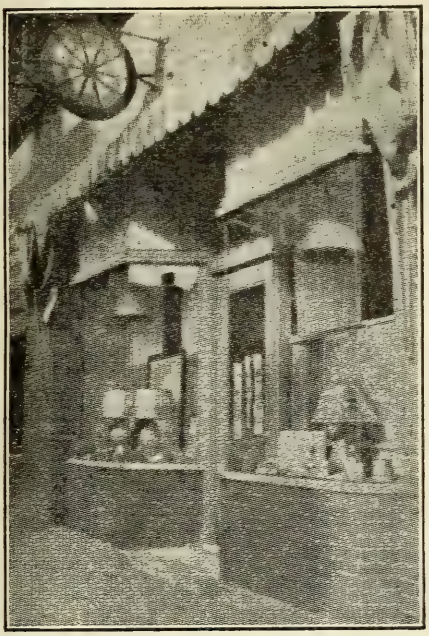
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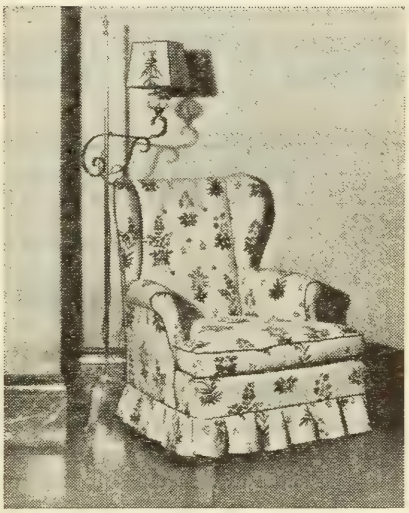
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seemed as if he had resolved to write only for the stage. "Salome," "Elektra," "Der Rosenkavalier," "Ariadne," "The Legend of Joseph" appeared. But in 1915, to the surprise of many, the announcement was made that the "Alpine Symphony" was ready for performance. Strauss was quoted as saying of it, "I have for once wished to compose as a cow gives milk," as he had said of his "Sinfonia Domestica": "I don't see why I should not write a symphony about myself. I find myself as interesting as Napoleon or Alexander," a speech that reminds one of Walt Whitman:

"Having pried through the strata, analyzed to a hair, counsel'd with doctors and calculated close,
I find no sweeter fat than sticks to my own bones."

It is said that Strauss made the first sketches of the "Alpine" Symphony in 1911. The World War compelled him to abandon his touring Europe to conduct his music dramas, so he retired to his country place at Garmisch in the Bavarian Alps, girded up his loins, and worked on the new symphony. As the story goes, the score was written in exactly 100 days. It bears the date February 5, 1915.

The first performance was on October 28, 1915, in Berlin. The Dresden Orchestra of 125 musicians had been brought to Berlin. Strauss conducted. (The final rehearsal was not thrown open to the general public, but to invited guests, among them Humperdinck, von Haussegger, Gerhardt Hauptmann, Leo Blech, Edmund von Strauss, Oscar Straus, Flesch, Schnabel, Lamond, Huberman, Ochs, Kaun,

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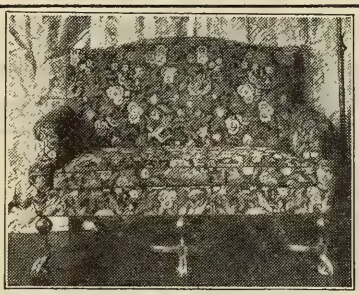
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Dohnanyi, Lhevinne, Max Fiedler, Leichtentritt, Lilli Lehmann, Lula MyzsGmeiner.) At the concert the enthusiasm was so marked that the late August Spanuth, not friendly to the symphony, said that it seemed as if the applause had been "orchestrated by Strauss himself."

When the "Alpine" Symphony was first performed in Berlin, the overture to Strauss's "Guntram" was on the bill.

The first performance in the United States was at Philadelphia, by the Philadelphia Symphony Orchestra, on April 28, 1916. The Philharmonic Orchestra of New York played it on October 26, 1916; the Chicago Symphony Orchestra on December 11, 1916; the Minneapolis Symphony Orchestra on December 29, 1916.

Boston first heard the symphony on December 18, 1925. Dr. Koussevitzky conducted, also the performance on January 1, 1926.

The first performance in Italy—the first Continental one, it is said, out of Germany—was at Rome, on December 19, 1921. Bernadino Molinari conducted. One of the St. Cecilia professors characterized the symphony as "Gross, Yes; grand, No." At this concert, Monteverde's "Sonata sopra Sancta Maria," for choir, orchestra, and organ, and Carissimi's oratorio "Jonah," for eight voices, organ, and strings were performed in the first part. The concert was at the Augusteo. (The second concert in the building that season was conducted by Molinari with Dr. Koussevitzky as a virtuoso of the double-bass. Dr. Koussevitzky conducted the third concert: music by Scriabin, Moussorgsky, Rimsky-Korsakov, and Tchaikov-

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sky. Sympathizers of d'Annunzio, who wished to make a pro-Fiume demonstration, interrupted the performnace of Scriabin's Third symphony.)

The first performance in Paris was on February 28, 1925, at the Salle Gaveau at a concert conducted by Bernard Tittel of Vienna. The orchestra was that of the Association des Concerts Colonne. The program also included Goldmark's overture to "Sakuntala" and Ravel's "La Valse."

* * *

As Henry T. Finck pointed out,* the "Alpine" Symphony is the first of Strauss's works that is concerned with nature since his "From Italy," composed in 1886. In the intervening thirty years, he was concerned with "problems connected with man."

*"Richard Strauss: The Man and His Works" (Boston, 1917).

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It was said by Liszt as far back as the thirties that "the merest tyro in landscape painting can with one stroke of his pencil produce a scene more faithfully than a consummate musician with all the resources of the cleverest orchestra." It has also been said that in Beethoven's "Pastoral" Symphony the hearer does not hear the brook, he is conscious of feelings in the breast of one by the side of the brook and listening to its gentle flow.

The fact that Strauss wrote his own programme in the score did not prevent Max Steinitzer from preparing a thematic guide. It contains fifty-nine quotations in musical type, so that the hearer by purchasing the pamphlet could provide himself with a Baedecker for the concert room. Unfortunately, this or that page is not starred or double-starred, nor is there this Baedekerian comment "well spoken of."

Finck—by the way was he correct in saying that Strauss in Berlin employed twenty horns for the "Entrance into the Forest"?—hearing the "Water fall" music was reminded of the cascade of Jewels in the opera "Ariane et Barbe Bleue" by Paul Dukas, which was produced in 1907; he suggested that Strauss may have heard this opera in Paris. "It is officially admitted that it (the symphony) was sketched five years before its completion. Other parts, however, indicate that it is much older, for there are distinct echoes of not only Wagner (especially 'Rheingold' and 'Walküre') but even

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of Mendelssohn and Max Bruch, and Strauss has not been in the habit in recent years of borrowing from conservative sources. While I was listening to these sounds, the question occurred to me: Is it not possible that the germs, at any rate, of this work date back to the time when under the influence of his predecessors of the classical and romantic schools, Strauss composed more than a hundred works which have never been printed?"*

* * *

For an interesting study of Strauss's instrumentation from the time of his Symphony in F minor (1883), when he used the normal full orchestra of Brahms and Tchaikovsky, to the "Alpine" Symphony with its huge apparatus, see "The History of Orchestration" by Adam Carse (London and New York, 1925).

*Some of Strauss's early songs and instrumental pieces were for use in the houses of the Pschorr family. (Strauss's mother Josephine was a daughter of Georg Pschorr, the Elder, the famous brewer.) Other pieces were written for an amateur orchestra—the "Wilde Gungl," of which, as a violinist, he was a member. For a list of these works see "Richard Strauss," by Max Steinitzer (Berlin and Leipsic, 1911, pp. 176–202).



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SATURDAY EVENING, MARCH 22, at 8.15 o'clock

Brahms Festival

ACADEMIC FESTIVAL OVERTURE, Op. 80

SYMPHONY NO. 3 in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

SYMPHONY No. 2, D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

There will be an intermission after the Symphony No. 3

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Programme

WITH HISTORICAL AND DESCRIPTIVE
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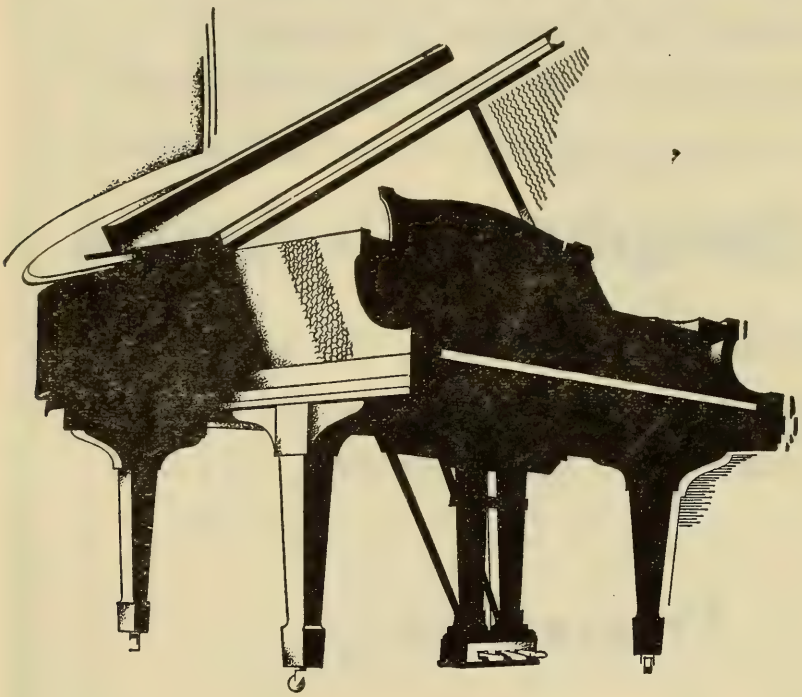
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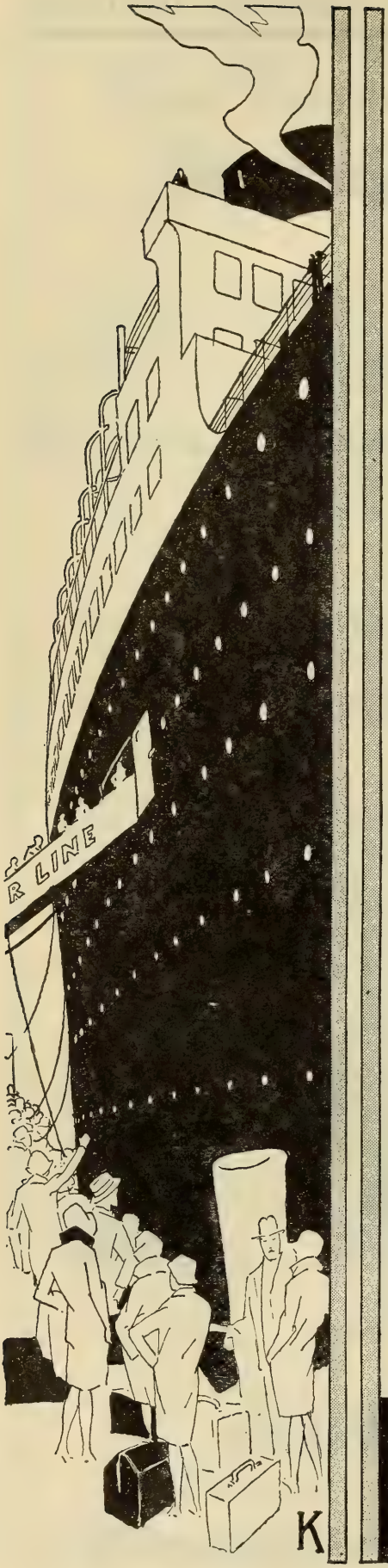
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Academic Festival Overture, Op. 80 . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms wrote two overtures in the summer of 1880 at Ischl—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic"; as Reimann says, "The satyr-play followed the tragedy." It is said by Heuberger that Brahms wrote two "Academic Festival Overtures;" so he must have destroyed one of them. The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879)*; this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made potpourri or fantasia

*"Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctortitate regia Universitatis Litterarum Vratislavieusis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania nunc principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)" Brahms in 1877 had received the title of Mus. Doc. from the University of Cambridge, England.

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> Whene'er with haggard eyes I view
> This dungeon that I'm rotting in,
> I think of those companions true
> Who studied with me at the U—
> —niversity of Göttingen—
> niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly potpourri on students' songs à la Suppé"*; and, when Kalbeck asked him ironically if he had used the "Foxsong," he answered contentedly, "Yes, indeed." Kalbeck was startled, and

*Franz Suppé (1819–1895), theatre conductor and voluminous composer, wrote serious works of worth, but was best known by his operettas, which had a world-wide popularity, as "Fatinitza" (1876), "Boccaccio" (1879). He wrote for the stage no less than 211 works—among them 31 operettas, music for 180 farces, ballets, etc. He was probably first known in this country by the overture to the play, "Poet and Peasant." There is a statue over his grave in Vienna. Otto Keller wrote his life. Suppé's full name was Francesco Ezechiele Ermenegildo Cavaliere Suppe Demelli. Born at Spalato, he died at Vienna. A pupil of Sechter and Seyfried at the Vienna Conservatory, he received valuable advice from Donizetti.

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said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced in Binzer's "Wir hatten gebauet ein stattliches Haus"*: "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"† is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The

*"Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft,* the German students' association founded in 1815 for patriotic purposes. The music is by Friedrich Silcher, who was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen, where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied.* His "Sammlung deutscher Volkslieder" is a classic. Among his best-known songs are "Loreley" ("Ich weiss nicht was soll es bedeuten"), "Aennchen von Tharau," "Zu Strassburg auf der Schanz," and "Wir hatten gebauet." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "Integer vitae" (Christian Gottlieb Fleming's "Lobet den Vater") is in ours. The words are:—

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
Durch Wetter, Sturm, und Graus.

†"Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

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"Fuchslied"* (Freshman Song), "Was kommt dort von der Höh'," is introduced suddenly by two bassoons accompanied by violoncellos and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe,* and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"† the melody that is familiar to students of all lands, serves as the finale.

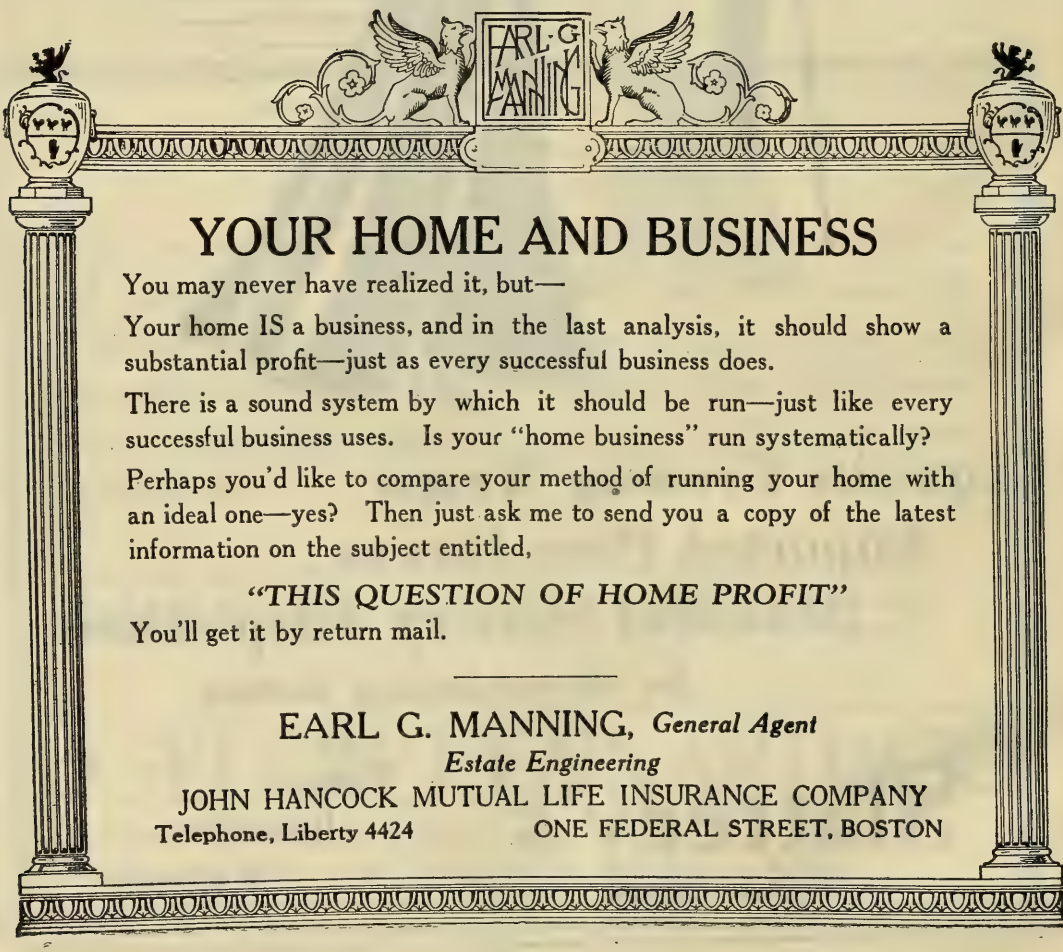
The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

The overture was played for the first time in Boston by Theodore Thomas's Orchestra, October 14, 1881.

* * *

*"Was kommt dort" is a student song as old as the beginning of the eighteenth century.

†There are singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, is it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.



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This overture is "the half-sad, half-solemn retrospect of a mature man looking back over his own vanished youth and the fun of his glorious student days* rather than an exuberant, boisterous piece of student life in the present. This is at once evident from the significant stress laid upon its meditative parts, which, in the whole of the first third of it, seem, as it were, to force themselves to take a humorous turn by an effort. It is in this blend of past and present, of seriousness and jollity, sadness and exuberance, that the peculiar beauty of this overture consists, as well as the human and poetic charm which are all its own. It does not, indeed, advance matters much to know which German student songs have been made use of. . . . For all the simplicity and fidelity to the originals of their setting, the artistic form imparted to them by means of tone-color is so subtle that we only notice, as it were, half-consciously, how, in their very choice, the comical humor of the descent of the young foxes seems to be fully counterbalanced, if not outweighed, by the solemn, chivalrous pride of the 'Landesvater' the stately and restrained rejoicing of the hymnlike 'Gaudeamus', and the earnest, patriotic devotion of 'Ich hab' mich ergeben.' "—"Brahms," by WALTER NIEMANN.

*But Brahms himself knew not those days.—P. H.

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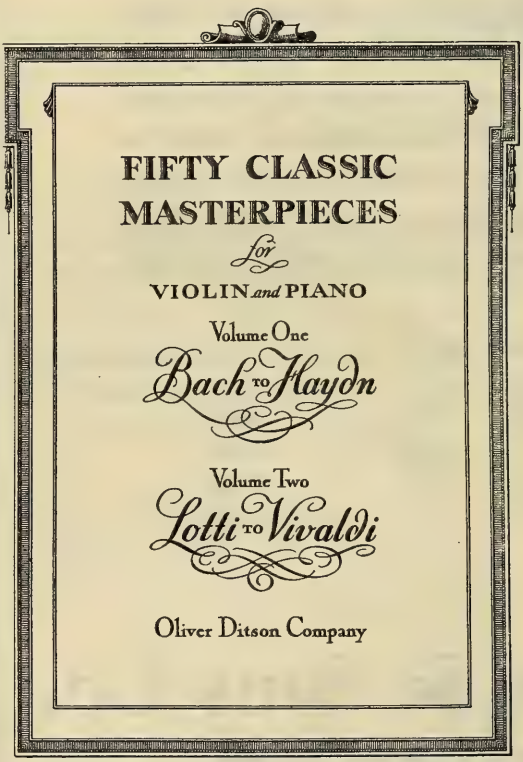
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Symphony No. 3, in F major, Op. 90 . . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 he completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterbergstrasse 19. It is really worth while, and in every way desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's* in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered,

*Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.



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The first performance of the Third Symphony was at a Philharmonic concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval. After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied, "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the composer, especially as it

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raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked.* For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.† Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahm's violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was

*In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

†Brahms conducted the symphony two weeks later at one of Wüllner's Subscription Concerts.

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applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Mr. Felix Borowski, the editor of the excellent Chicago Symphony Programme Books, says that Theodore Thomas wrote to Brahms in 1883, when the Symphony was still unfinished, asking him "to give him the work for a first performance in America at one of the performances of the Cincinnati Music Festival, but nothing came of his application."

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

Hans Richter in a toast christened this symphony when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appasionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica,'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This Third Sym-

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phony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

Max Kalbeck thinks that the statue of Germania near Rüdesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. iii., part 2, pp. 384–385, Berlin, 1912.) Joachim found Hero and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part. Some find in a following cross-relation—A-flat of the bass against the preceding A natural of the first theme, the "keynote to some occult dramatic signification." William Foster Apthorp voiced this opinion with peculiar felicity: "It seems to me

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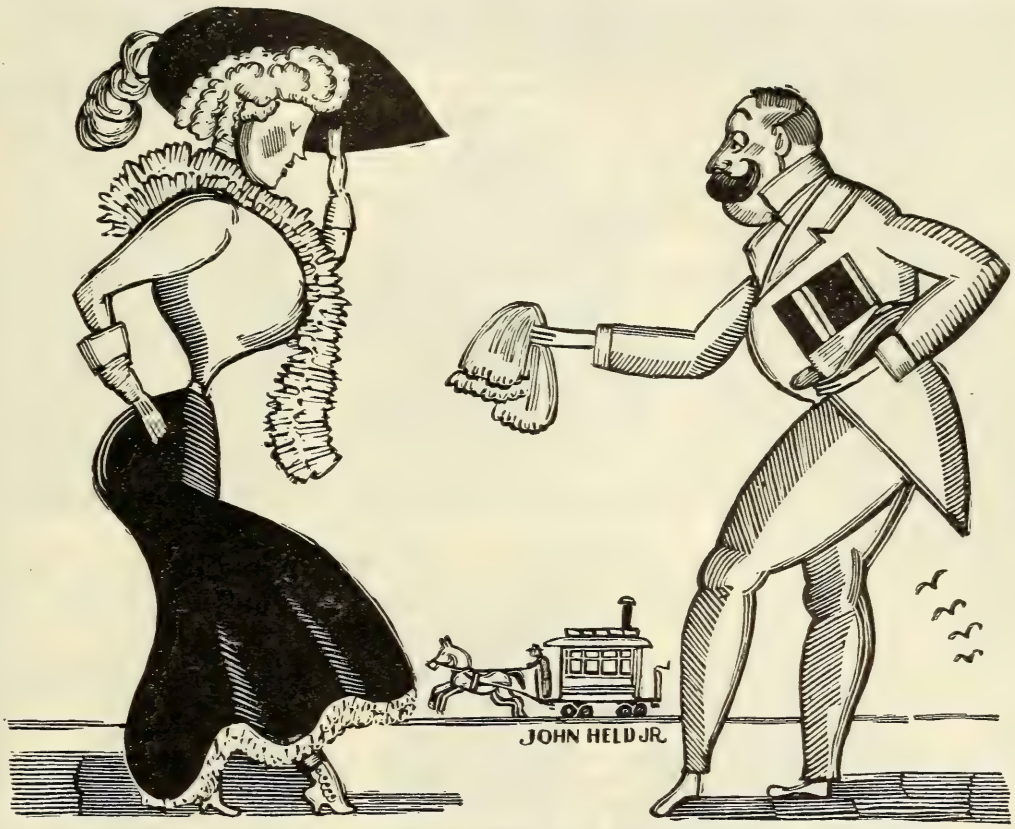
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that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces—Light and Darkness, Good and Evil, or perhaps only Major and Minor—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> '. . . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.' "

Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!" Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony. The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme.

The second movement, Andante in C major, 4–4, opens with a hymn-like passage, which in the first three chords reminds some persons of the "Prayer"* in "Zampa."

The third movement is a poco allegretto, C minor, 3–8, a romantic substitute for the traditional Scherzo.

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

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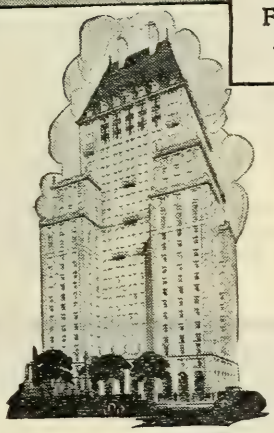
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Finale, allegro, in F minor, 2-2. At the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Apthorp called it, over sustained harmonies in the wind instruments.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

ENTR'ACTE

BRAHMS, THE MAN

(From the *Boston Herald* of March 9, 1930.)

Even audiences at the Brahms Festival would no doubt like to know something about the composer as a human being. They rejoice in the knowledge that Beethoven was irascible, the despair of his landladies, given to rough joking; that Haydn was nagged by his shrew of a wife and fell in love in London with a widow*; that Mozart was fond of punch and billiards; that César Franck's

*She was Mistress Schroeter, the widow of the excellent musician Johann Samuel Schroeter. She wrote to Haydn who treasured her letters. He said to Dies who asked him about them, long after Haydn returned to Vienna: "They are letters from an English widow in London. Though sixty years old, she was still lovely and amiable, and I should in all likelihood have married her if I had been single." For some of the letters see the chapter "His English Love" in "Music and Manners" by Henry Edward Krehbiel (New York, 1898).

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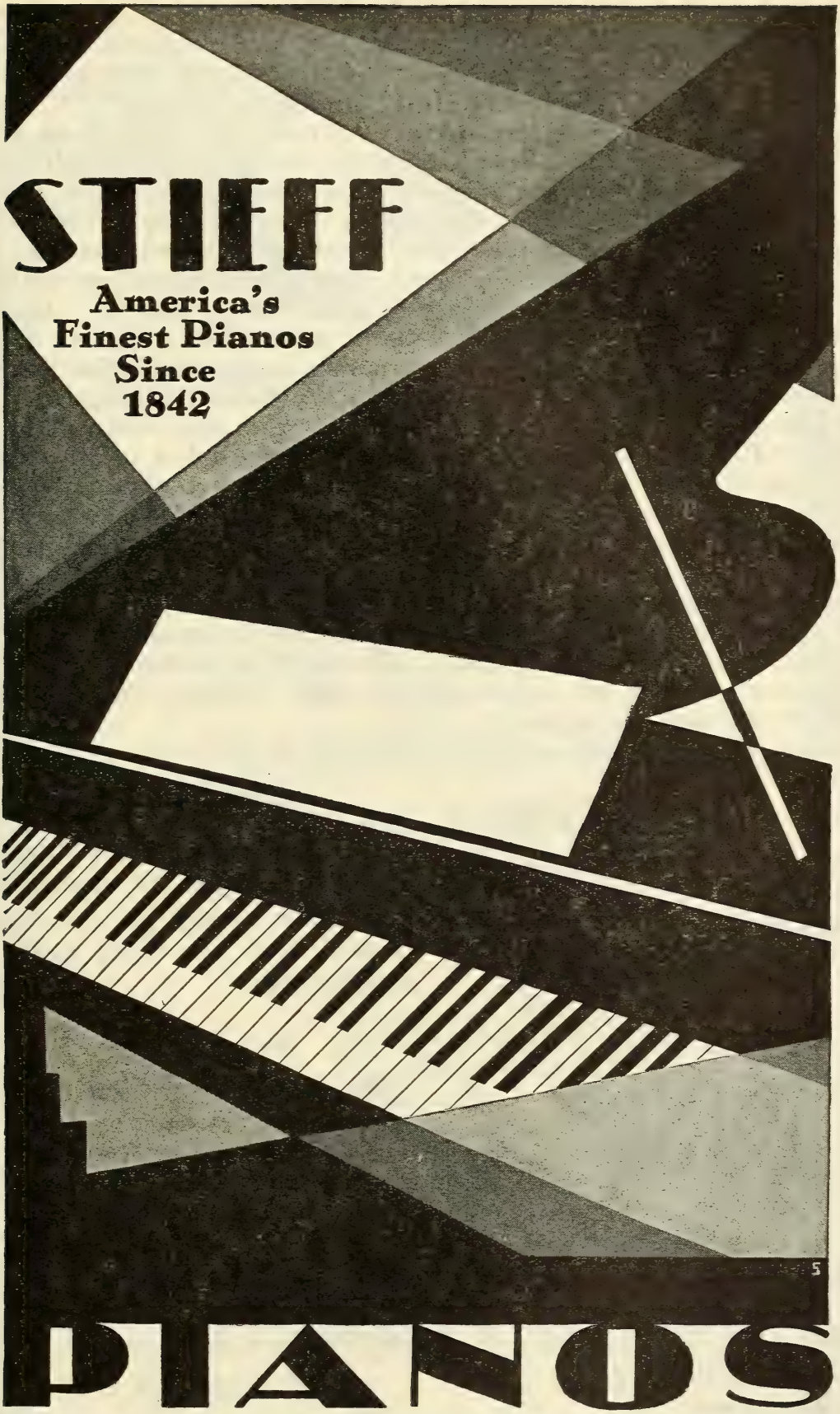
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trousers were too short. There are many anecdotes about the great, some of them no doubt apochryphal.

In the excellent biography of Brahms by Walter Niemann there is an entertaining chapter entitled "Brahms as a Man."

He was not fussy in his dress. At home he went about in a flannel shirt, trousers, a detachable white collar, no cravat, slippers. In the country he was happy in a flannel shirt and alpaca jacket, carrying a soft felt hat in his hand, and in bad weather wearing on his shoulders an old-fashioned bluish-green shawl, fastened in front by a huge pin. (In the sixties many New Englanders on their perilous journeys to Boston or New York wore a shawl.) He preferred a modest restaurant to a hotel table d'hote. In his music room were pictures of a few composers, engravings—the Sistine Madonna among them—the portrait of Cherubini, by Ingres, with a veiled Muse crowning the composer.—"I cannot stand that female," Brahms said to his landlady—a bronze relief of Bismarck, always crowned with laurel. There was a square piano supposed to have been Haydn's, also a grand piano, on which a volume of Bach was usually standing open. On the cover lay note books, writing tablets, calendars, cigar cases, spectacles, purses, watches, keys, portfolios, recently published books and music, also souvenirs of his travels. He was passionately patriotic, interested in politics, a firm believer in German unity. He deeply regretted that he had not done military service as a young man. Prussia should be the North German predominant power.



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His library occupied the whole of a long wall of the room. The shelves held rare old books on music, autographs, engravings, etchings, etc. Among his favorite writers were Freytag, Heyse, Keller (the Swiss poet), Grillparzer, Kleist, Hebbel, E. T. A. Hoffmann, Arnim, Auerbach, Luther (the translation of the Bible and the "Table Talk"). Folk poetry, fairy tales, sagas, delighted him. Books of travel were dear to him, as was Grimm's German dictionary. A man, he kept his boyish love for "Robinson Crusoe." "Gil Blas" was on the shelf, as were historical works on Germany's wars. For 24 years he subscribed to the satirical *Kladderadatsch*—the numbers were piled in a wardrobe. Well acquainted with modern literature, he was a zealous first-nighter at the Burgtheatre. He had little patience with the hysteria and unrest of the contemporary literary tendencies. "Passions," he wrote to Clara Schumann, "do not pertain to man as a natural thing. They are always exceptions or excrescences."

His traveling trunk and valise were always packed ready for instant use. The windows of the music room and library were always shut; those of his bedroom open day and night.

As a young man he was shy, awkward; this awkwardness had its origin "chiefly in his oppressive consciousness of his lack of ease in the forms of polite society, which he tried, as a rule, to conceal behind an apparently rough manner." He was then slender, walking with an uncertain gait, body bowed a little forward. His voice was then as gentle as his hair was long. He was a good athlete. As a boy he had a pure soprano voice, which he ruined



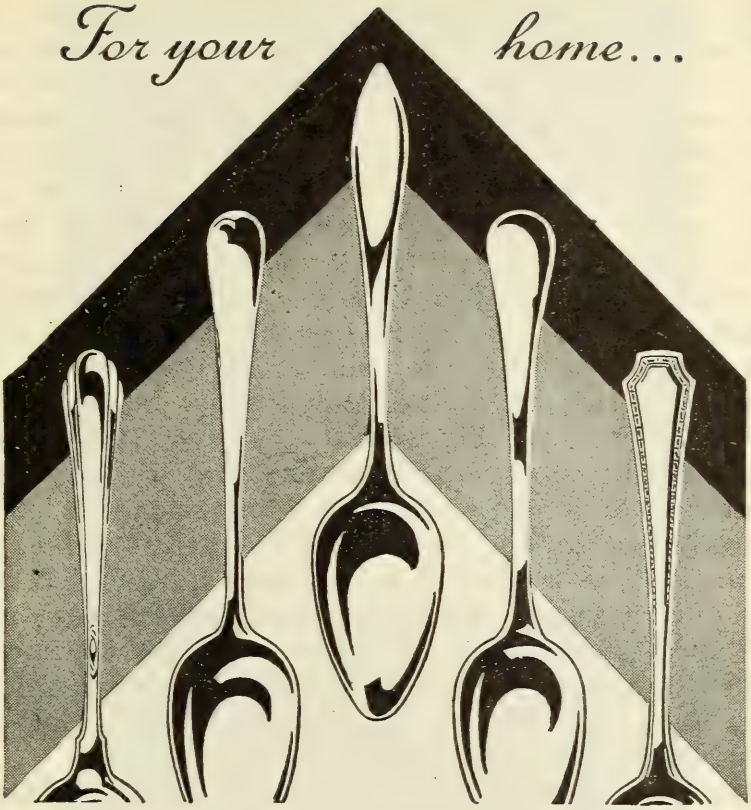
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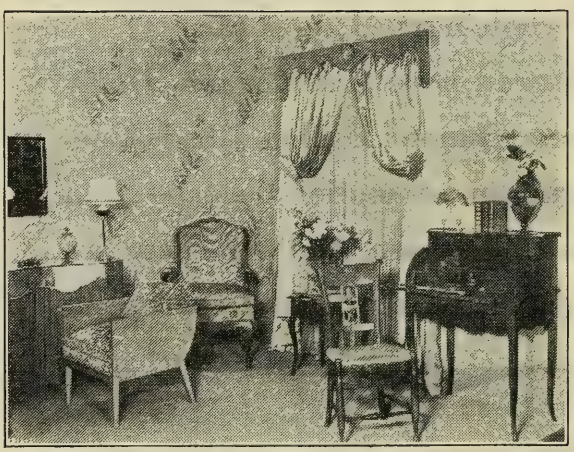
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by singing when it was breaking. Forty years later this voice was gruff; he was portly; the once clean shaven face gave way to a great full beard. At the age of thirty his figure was short and squat, his under lip protruded, but "his whole appearance was steeped in force . . . there was something confidently triumphant in his face, the radiant serenity of a mind happy in the exercise of his art," wrote Widmann, observing him playing the piano.

He could take a nap at any time in the day; in the open as in a room, he could sleep at a friend's house on a sofa or under a grand piano. Breakfast was his favorite meal. Coffee and cigars could not be too strong for him. No matter how heavy his supper, he drank coffee for which his recipe was as many coffee beans as would ordinarily make 10 cups. He seldom composed at Vienna; when he did, it was standing, never at the piano. Out of bed very early—in summer holiday, at 5—he worked without stopping till noon. At 12.30 he would lunch at the "Roter Igel"; take his coffee, then a long walk. At night after a concert or an opera he would take his drink at the same restaurant, where he would meet carefully chosen friends. Though he carried his liquor well, he was moderate and simple in what he ate and drank, demanding no delicacies, preferring a solid, middle-class meal. At midday he drank a half-pint of red wine or a small glass of Pilsener beer.

As a young man he had a rough exterior. This roughness grew on him, was noticeable even in his jesting, his physical behavior. Yet his friends said his nature was gentle; that he would weep before

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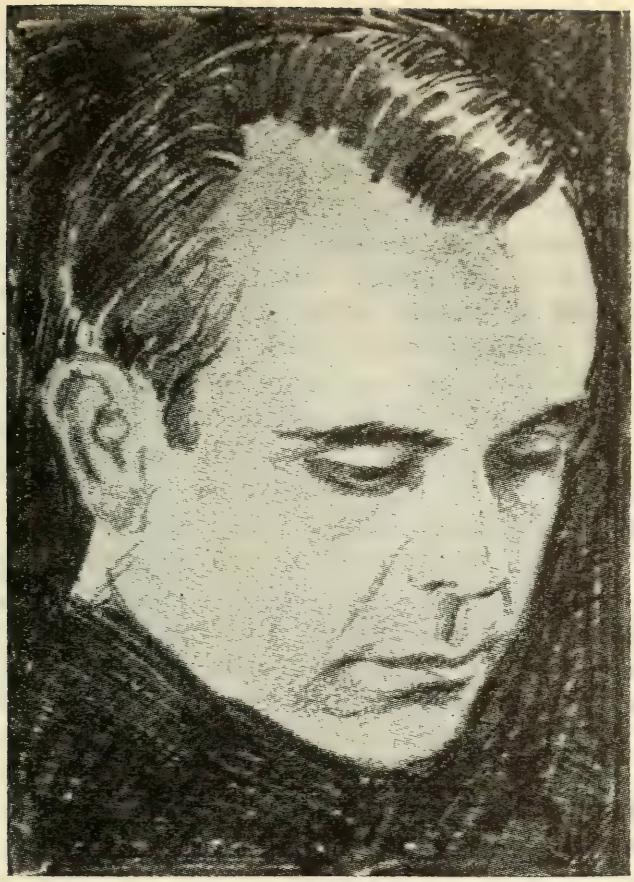


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certain pictures, or at a performance—especially of his own works. His eyes would brim with tears as he farewelled intimate friends. As soon as there was talk about music he would become silent. Interested in a subject, he would speak vivaciously but with few words and little gesturing. With close friends he was lively and witty. He would often be curt, abrupt in speech. He could be jovial with men, gallant to beautiful women. The curiosity of professional journalists, reporters, autograph hunters, he detested; also dedications, painters and sculptors after a commission. He made innumerable enemies among critics and journalists by his rudeness. "These petty scribblers are nothing but skirmishers; they delay matters a bit. Only a creative genius can be convincing in art." (What would he have said to Oscar Wilde's theory that the critic is the true creative artist; that the excuse for a work or a performance is the critical article about it?) He let himself be photographed fairly often. Amateur photographs and snap-shots amused him greatly.

"All these are but small things and characteristic trifles. But they spring from the very depths of Brahms's native Low German character, which hated nothing so much as false solemnity, spurious pathos and stilted theatrical pomposity, and show us his simple, modest side." This quality caused him to be grossly misunderstood. Niemann, in a diatribe against some of Brahms's contemporaries, admits that his hero in his relations with his fellow-artists was often "far too prone to follow the impulse of the moment and say hasty, spiteful, disagreeable and stinging things; indeed, he felt he simply

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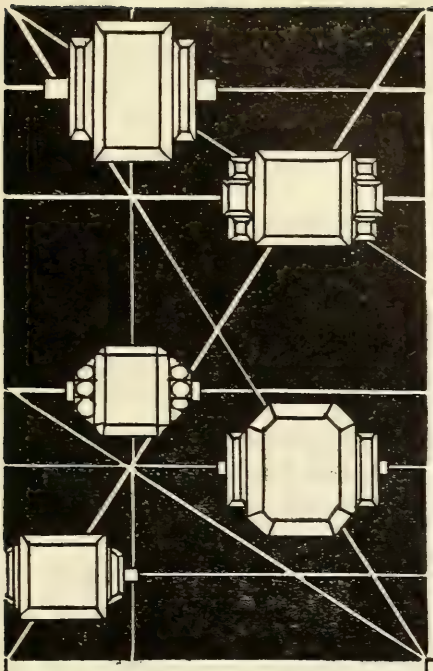
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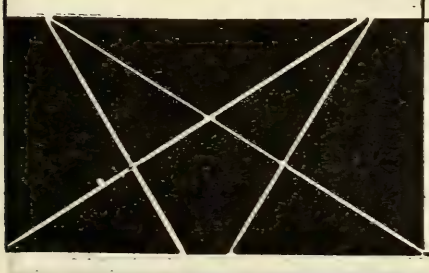
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must say them, though nobody had less desire to be nasty, and nobody repented of them more sincerely."

Here are a couple of the many illustrative anecdotes that might be told here:

When Bruch, sweating, had played him the whole of his "Odysseus," all that Brahms said at the end was: "Tell me, where do you get your beautiful manuscript paper?"

Seeing some compositions by Reinecke on a friend's piano, he said to the old composer's wife, who was standing by: "What, does your husband compose, too?"

He asked Gura, the singer, in Goldmark's presence: "Do you not think it extraordinary that a Jew should compose a setting of Martin Luther's words?"

No wonder that Brahms, growing more reserved, harsher, ruder, suffered from his incapacity for "getting outside himself." He told Clara Schumann he longed for affection. He loved his parents, stepfamily, brothers and sisters, children and animals. Loyal to his friends, he was genuinely religious. He was generous, in secret, to those in need. "Brahms was a convinced and believing member of the Lutheran Protestant church; not as regards dogma, not in the letter, but in the spirit." "We North Germans," he once said, "long for the Bible every day and do not let a day go by without it. In my study I can lay my hand on my Bible even in the dark."

Niemann asks whether Brahms's celibacy was voluntary or not. He bases his answer, in the negative, on occasional remarks of



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Endowment Fund	307,757.41
Endowment Fund, in memory of Henry L. Higginson	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
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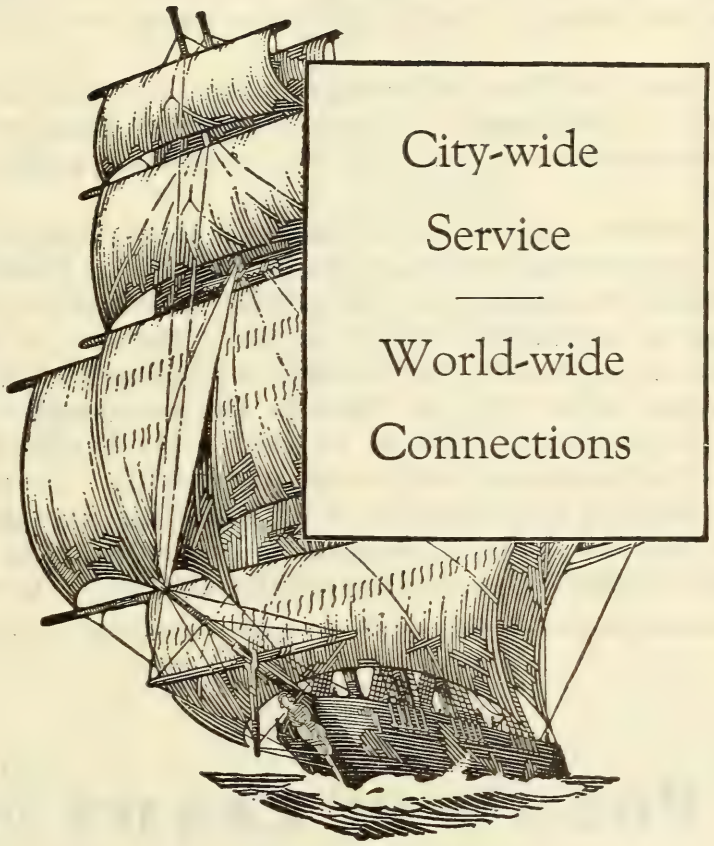
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Brahms. As a young man he was secretly in love with Clara Schumann. He was devoted to her till her death. Though he had a youthful passion for Agathe von Siebold, he let it cool, for his future was not assured. A girl at Oldenburg pleased him when he was in his thirties. He told Widmann years later he had waited too long. He made an unsuccessful attempt to marry Clara Schumann's daughter Julie. When a young woman asked him why he had not married, he answered, "None of them would have me; and if there had been one who would, I could not have stood her on account of her bad taste."

Not that, to use Sir Thomas Browne's phrase, he was "averse from that sweet sex." Dwellers in Vienna who knew Brahms have told us that like Sainte-Beuve, like Hazlitt, he looked with a favoring eye on *bonnes*.

There is a short chapter in Niemann's indispensable book on Brahms as a composer as well as a man—a book as remarkable for the sanity of his criticism as for the orderly information—a chapter about Brahms as a pianist, conductor and teacher, in which Niemann says that as a pianist and conductor Johannes must above all be judged as the interpreter of Brahms the composer. We heard him play in the season of 1883–84 at Berlin his D-minor concerto, and found his performance rough and uninspiring. In that season he conducted the first performance in Berlin of his Symphony No. 3. The orchestra was respectfully obedient to his baton. The testimony of three piano pupils is singularly contradictory. He thought a

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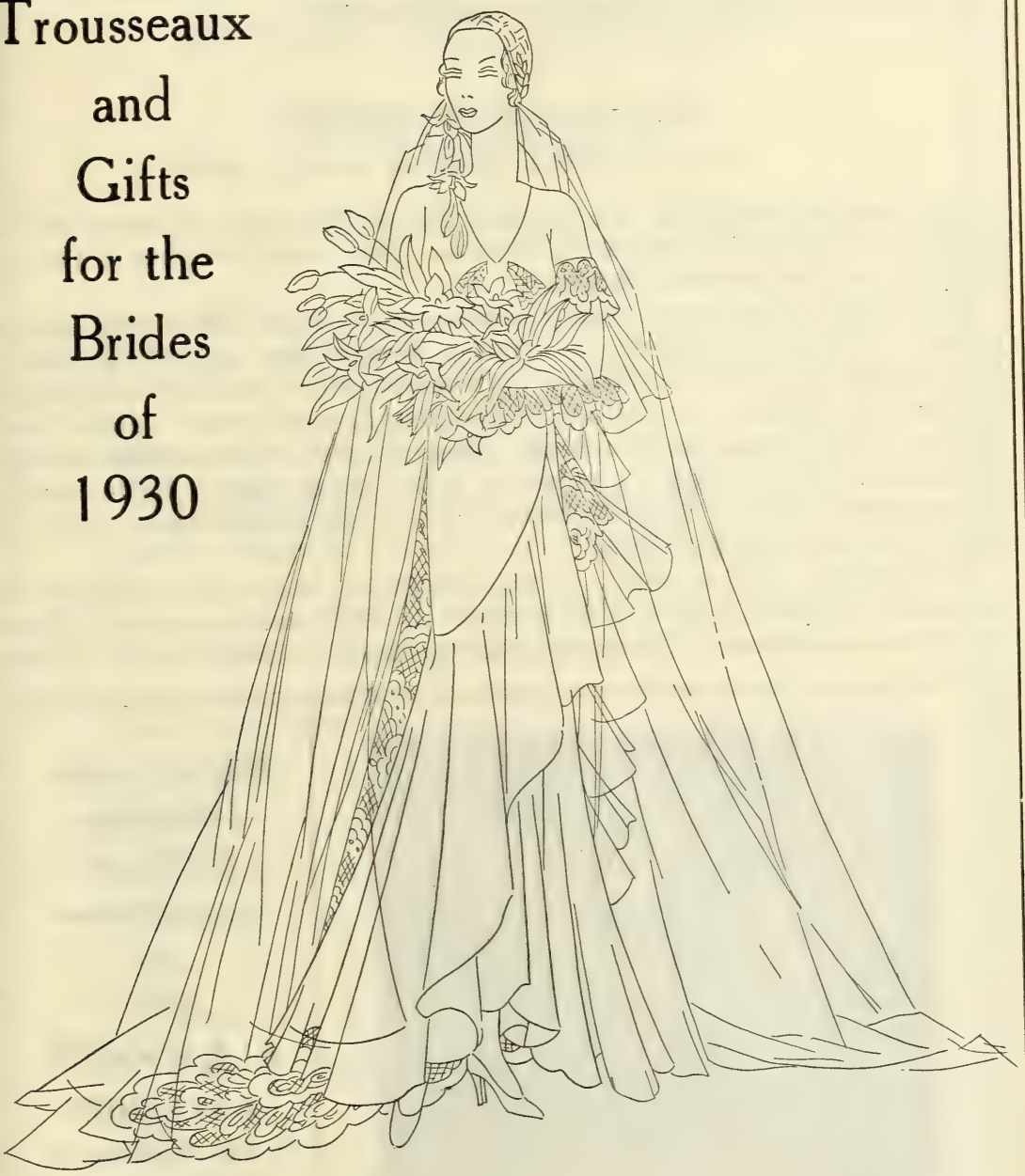
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pupil should never be encouraged with words of praise. He said to Richard Strauss after Strauss's F-minor symphony: "Young man, look at Schubert's dances and practise inventing simple, eight bar melodies." Niemann ends this chapter by saying: "Even during his lifetime Brahms's achievements as a composer by far overshadowed his activity as pianist, conductor and teacher."

THE YOUTH OF BRAHMS

(From the *Boston Herald* of March 2, 1930)

The leading events in the artistic life of Brahms are more or less familiar to the Brahmsites in Boston. But what was his boyhood? What were his personal habits?

His father was an amiable, humorous man of the lower middle class, of limited intellect, a capable double-bass player, having a knowledge of the horn and the violoncello, who began by playing in the lowest taverns for sailors at Hamburg, and finally held a position as double-bass at the Stadt Theatre and in the Philharmonic orchestra. Once when a conductor told him to play a little louder, he answered: "Herr Kapellmeister, this is my double-bass; so I can play on it as loud as I like."

The mother was upright, of no education, with more mother-wit than her husband, a good housekeeper, a clever needlewoman. There were three children. The parents lived apart in later years. Young



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Johannes was a stocky, tough, healthy boy. He studied faithfully what the schools had to offer, he even learned a little French. The Bible made a deep impression on him. It was during the early years that his "austerely North German and Protestant view of life and art were firmly laid together with his deep-rooted love for the true Protestant chorale and Protestant church music." He had a long hard struggle to obtain a good education. What he acquired later in life was due to his own efforts and self-discipline.

When he was 15 he had finished his musical studies with his father and could play the violin, violoncello and horn well enough to act as a stop-gap when necessary. His father made him play his first attempt at a composition to friends, but the father found composition of secondary importance; there was no money to be earned by it. Johannes told Widman that he was always composing. "My finest songs would come to me early in the morning when I was cleaning the boots," that he composed only in great secrecy and in the earliest hours. "All day long I was arranging marches for brass bands, and at night I would be seated at the piano in taverns." The father obliged him to help him earn money. He would play second violin in private orchestras and at dances. Late one night there was a knock at the door. Johannes was dragged from bed to play at a ball for two thalers and drink unlimited. He would take walks with a young piano teacher; "as a rule he did not speak a word,

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but walked along humming to himself, usually carrying his hat in his hand, as he loved to do throughout his whole life." He bid fair to end his days as a ball-room player "in the same narrow, middle-class surroundings, both material and artistic, as his parents." To them and to many talented musicians of Germany art was a business, a practical matter, a means of earning money to ensure good living.

But the father was quick to realize that his Johannes had more than ordinary talent, and impelled by the pressure of other musicians he did what he could to develop the boy musically. So he entrusted the 7-year-old to a pianist, Cossel, who was bound to make him a pianist. "It's a pity," he once said. "He might be such a good pianist, but he will not leave this everlasting composition alone." The boy studied Czerny, Clementi, Cramer, Kalkbrenner, Hummel, but Cossel now and then let him try his hand at a piece by J. S. Bach. He wisely protected him from being exploited as a child prodigy. When he was 10 he played at a subscription concert where an agent heard him and wanted the boy with his father to make a concert tour in America. The parents were tempted, but Cossel put his foot down, for which Johannes was grateful all his life.

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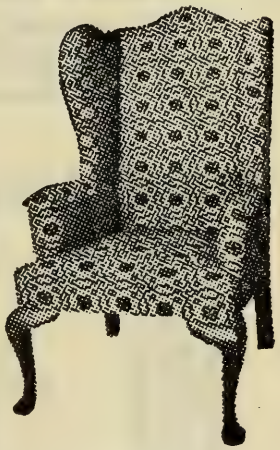
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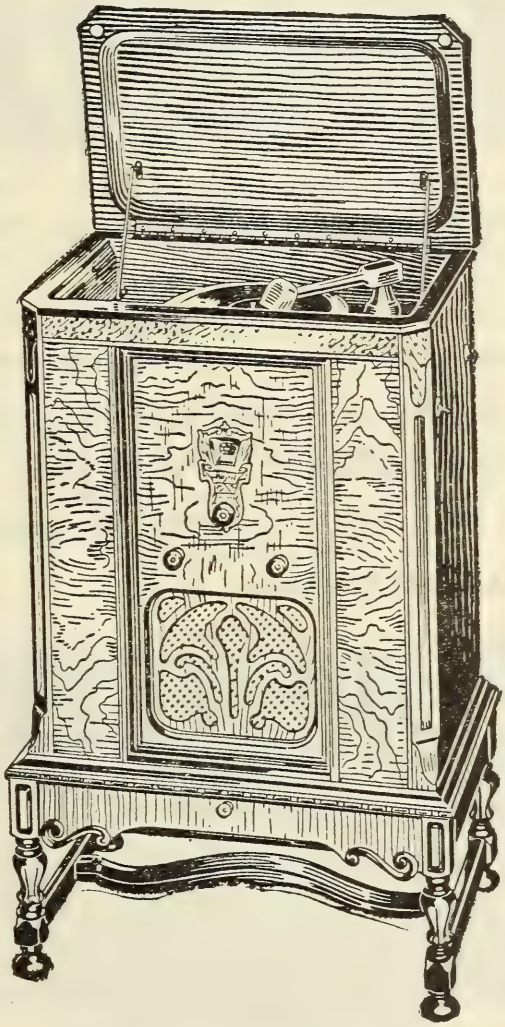
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Johannes during childhood and adolescence had a deep love of nature as "the fount of all sound human and artistic endeavor"; and he had an overmastering bent towards knowledge and culture. There were times when he could not be torn from the harbor. He read "Robinson Crusoe," but while the harbor drove his brother Fritz westward across the ocean, Johannes was drawn more towards the south. He was proud of the city's history; he became acquainted with the writings of Mattheson and C. P. E. Bach; with the plays of Lessing; he haunted the shops of second-hand book dealers. Thus he laid the foundations of wide reading in music, literature and art, betraying what a passionate collector he was to become—"at that time quite a rare thing for a German musician." Books were his favorite presents to his friends of both sexes.

When Johannes was 10 years old, Edward Marxen, an excellent man, admirable musician, a man of erudition, a composer in the greater forms, became his teacher, Marxen was pleased with the boy's acuteness of mind. Though the first compositions were insignificant Marxen saw that an exceptional, great, profound talent was dormant in his pupil. "I therefore shrank from no effort or work in order to awaken and form it, that I might one day rear a priest of art, who should preach in new accents what was sublime, true, and externally incorruptible in art, and that by acts as well as words." This idealistic attitude toward life and art had a great influence on Brahms. It won him over to the "moral in music, and the classical in art." He was initiated into Bach, Beethoven,

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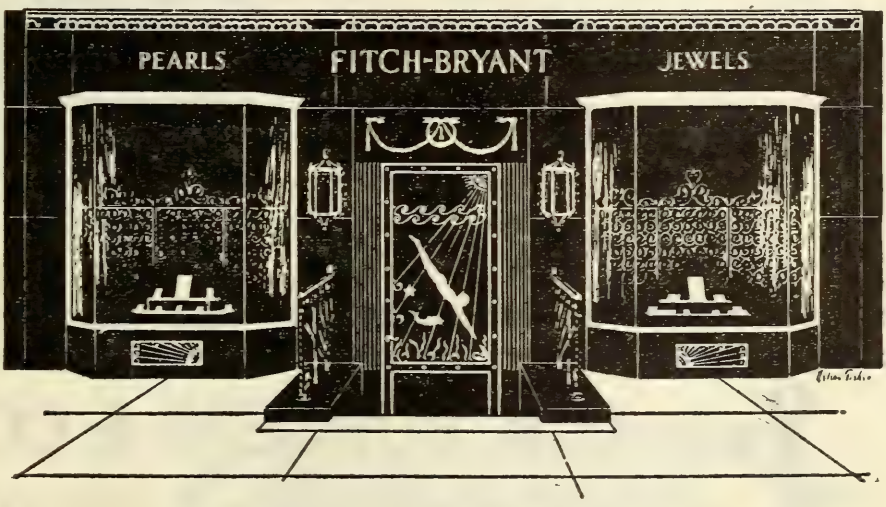
Weber, though that was a Philistine period in Hamburg of uninspired virtuosity. But Marxen thought more of form than color, more of the contrapuntal and polyphonic than of the homophonic. Thus it was he who gave Brahms the firm foundations of this conception of art, though his own outlook on life was "quite as gentle, sentimental and sleek as that of any Philistine of his day."

Even while he was studying with Marxen, Brahms was anxious about earning a livelihood. He had given lessons, he said in after life, ever since he was 12 years old. Naturally his own pupils gave him little pleasure. He acted as conductor of a male voice chorus; gave his first concert arranged by himself when he was 14, including his own variations on a folk-theme in the program. At his first concerts he followed the taste of the period which "tended toward

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superficial 'tunyness,' sentimental gush, 'pluies de perles' and the fireworks of virtuosi," and so he rarely gave concerts of his own; he taught the piano for a mark a lesson, played at dances, played entr'actes behind the scenes at the Stadt Theatre, accompanied virtuosi on the platform; made transcriptions and arrangements—signed "G. W. Marks"—for publishers, signing his own free compositions "Karl Wuerth." He composed some 150 fantasias on waltz airs and some serious works.

When Brahms was 50 years old, he said to Gustave Jenner, "Few can have had so hard a time as I."

In 1849 some political refugees from Hungary appeared in Hamburg. Among them was Eduard Rémenyi, the violinist, who long afterwards gave concerts in the United States and died in San Francisco in 1898. He said on his arrival in Hamburg that he was then on his way to America, but giving a "farewell" concert he met with so great pecuniary success by his playing of national dances that he decided to remain. Brahms was so dazzled by Remenyi's brilliant playing, his wandering, gypsy-like romantic life, that he offered to be his accompanist. Rémenyi engaged him for a short concert tour, intending to take him to Joachim. There was the meeting that led to the friendship and artistic bond that lasted through life. The meeting was at Joachim's house in Hanover.

Rémenyi was of importance to Brahms as a composer by directing his attention to Hungarion folk music, which led to the composition

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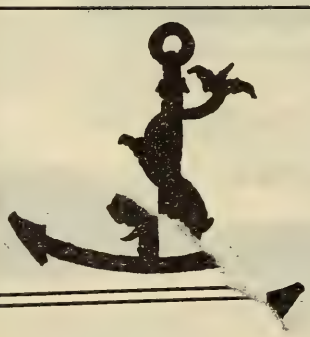
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of the Hungarian dances for piano; for the finales of many of his chamber works; an influence that is seen in the finale of the second piano concerto.

The brilliant, erratic Rémenyi, who would now play like a god even in his later years, sometimes like a pig, to use his own words when he once talked with us accused Brahms of making free with Rémenyi's own compositions, unpublished, rhapsodies for concert use. He was a singular, fascinating man, this Hungarian virtuoso, entertaining in conversation by his reminiscences, his original views on life and art, his sudden changes from devotion—he had his superstitions—to scepticism, his wit not free from malice. When we knew him he reminded one of a snuff-taking French abbe of the 18th century as described in books of anecdotes and gossip. He would grow enthusiastic over the classic works for the violin; and show the same enthusiasm for his own "Hymn to Mount Shasta." Edward MacDowell once said that there was the suggestion of a rope-dancer in every great virtuoso; this was true of Rémenyi—whose name was Hoffmann—but when he was wholly in the vein he played like an inspired musician reverencing his art, as well as a brilliant virtuoso.

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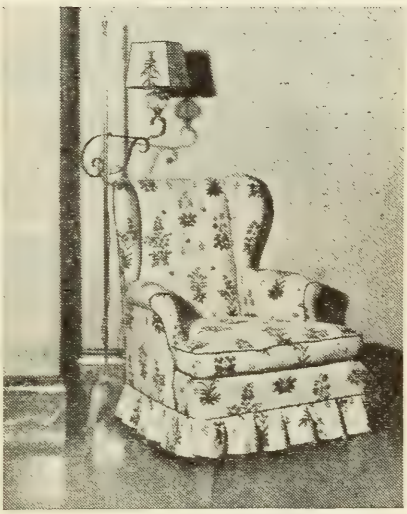
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Symphony No. 2, in D major, Op. 73 . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in

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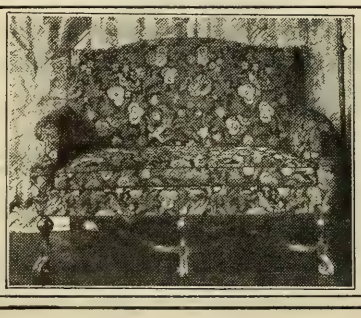
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public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale*, say December 20, 1877.

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character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.



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Yet some may prefer this short sketch by Hugues Imbert (1842–1905), one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the



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mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beehoven's fourth symphony is to his "Eroica," so is Brahms's second to his first: the one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner whose "Die Symphonie nach Beethoven" (Berlin, 1898)* is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

* * *

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be

*A second and somewhat revised edition was published in 1901. The second edition has been translated into English by Arthur Bles.

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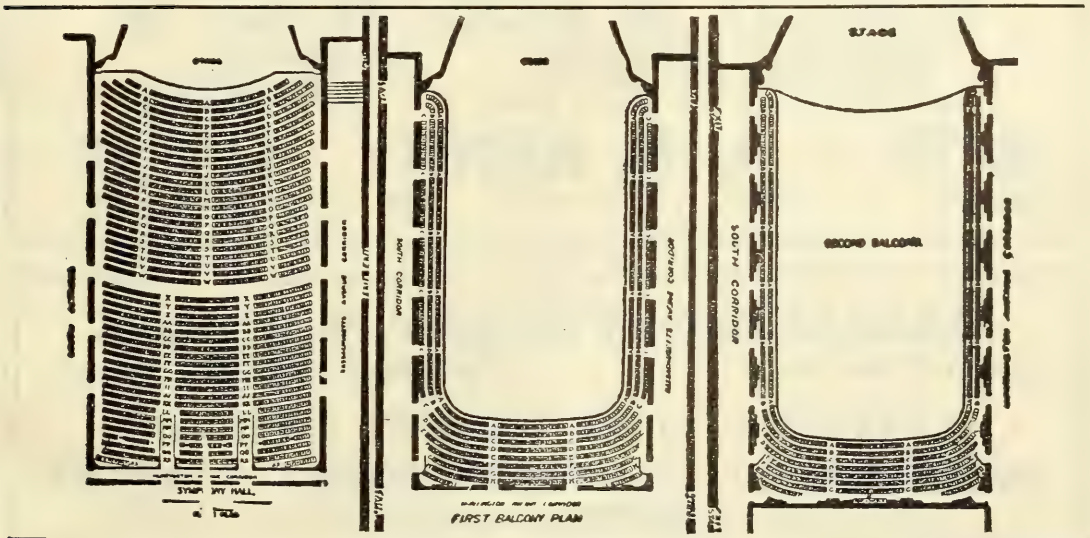
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preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience. or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise. and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form."

*"The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.



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IV. Finale. (Theme with variations.)

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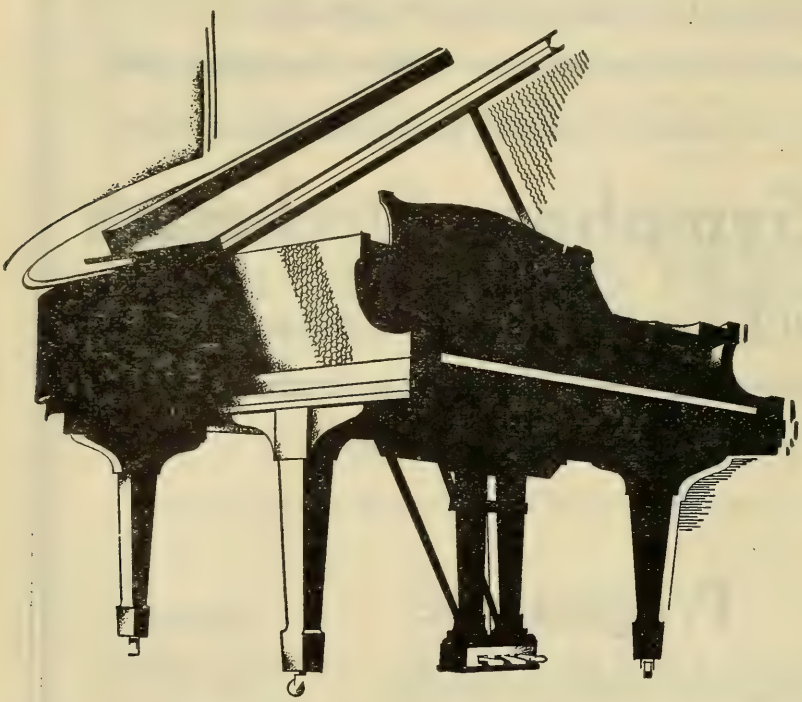
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Symphony in D major (with the Horn Call), B. & H. No. 31

Joseph Haydn

(Born at Rohrau-on-the-Leitha on April 1, 1732; died at Vienna on May 31, 1809)

This symphony, composed in 1765,* is known as "Mit dem Horn-signal"; also as "Auf den Anstand."† The music has the joy of the chase. One remembers that Haydn wrote another symphony, "La Chasse" (1781), which has been performed at concerts of the Boston Symphony Orchestra. He gave titles to certain symphonies; others supplied titles to some. The title often had reference to the "programme character" of the music, even though it was applicable to

*Haydn was then the second Kapellmeister in the service of Prince Nikolaus Joseph Esterhazy, who maintained an orchestra at Eisenstadt. Haydn had in 1761 filled this position under Prince Paul Anton Esterhazy, who died in 1762. Gregorius Joseph Werner was the first Kapellmeister. When he died in 1766, Haydn succeeded him and remained at Eisenstadt until 1790, when Prince Anton, the son of Paul Anton, dismissed the orchestra. Haydn then moved to Vienna. The Esterhazy orchestra numbered fifteen members when Haydn was called there. Under Nikolaus Joseph, it was increased to thirty (without singers). Haydn's first symphony was written in 1759, when he was the musical director of Count Morzin's Orchestra at Lukavec near Pilsen.

†*Anstand* meant originally "address, bearing, deportment, dignity"; then, "delay, suspension, pause"; also, "hesitation, doubt, apprehension."

In hunting it meant "a stand, a hiding-place (to lie in wait for game)." *Auf den Anstand gehen*—"to go shooting from a hiding-place," etc. This definition evidently applies to the second title of the symphony.

The German dictionary of the eighteenth century that is at hand does not give this last definition. Christian Ludwig's "Teutsch *(sic)* Englisches Lexicon" (Leipsic, 1765), contains many curious colloquial expressions, phrases, even slang terms—a most readable book of 2,370 double columns, quarto—but the hunting term is not mentioned.

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This symphony is noteworthy because the score calls for four horns. This is the first instance, it is believed, that so many horns were employed in a symphony. There are four horns for the hunters' chorus in Haydn's "Seasons," so that the symphony seems to some a preparatory study. The score also calls for one flute, two oboes, and the usual strings.

I. Allegro, D major, 3-4. The first theme is in two sections: first, the horn call; the second, as a distant answer. A figure is introduced at the end of this second section that was a favorite one with Mozart—as in the "Jupiter" Symphony. There are quieter melodic measures. The flute introduces the horns for a second theme, with succeeding measures for the strings. In the working-out section following this last subject, but inverted, comes the second theme also the earlier echoing answer. The repetition section begins with the supplementary theme, now in D minor, the "answering" section in D major; there is a passing reference to the quieter,

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more melodic measures; finally, the ending of the movement with the first section of the first theme. In Haydn's catalogue, the tempo is given as Larghetto, but this is probably due to some error.

II. Adagio, G major, 6-8. Only horns and strings are employed The most important thematic material is in the opening solo for violin, with its ornamented melody. Horns are in dialogue with this violin and a solo violoncello. Horns at once take the beginning of the theme for the solo violin. In this movement, the horns are used in two keys, D and G. The Adagio has somewhat the character of a Sicilienne, in the accompaniment to the melody as in the melody itself.

III. Menuet, D major, 3-4. A sturdy movement in which all the instruments are simultaneously engaged; but in the Trio, D major, 3-4, there is alternate play of instruments.

IV. The Finale—Molto moderato—Presto, has an unusual character. The strings play a quiet theme in simple song-form. Then follow seven variations:

1. Two oboes and two horns, accompanied by strings.
2. Violoncello solo, with strings accompanying.
3. Flute solo, with strings.
4. Horn quartet, with strings. The first horn part goes to *F*-sharp.
5. Violin solo, with strings.





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6. The full orchestra. The theme is not changed melodically or harmonically, but the instrumentation differs from that of the first entrance. The orchestra remains *piano* throughout the variation.

7. Violoncello solo, with strings. A short passage leads to a Presto in 3-4. Figures in sixteenth notes, until *A* is held in the upper voice (first violins, two horns), while a new theme enters. It is repeated in echo fashion, and then the first theme of the first movement brings the end.

Some—Deldevez among them—refer to this symphony as Concertante on account of the solo parts.

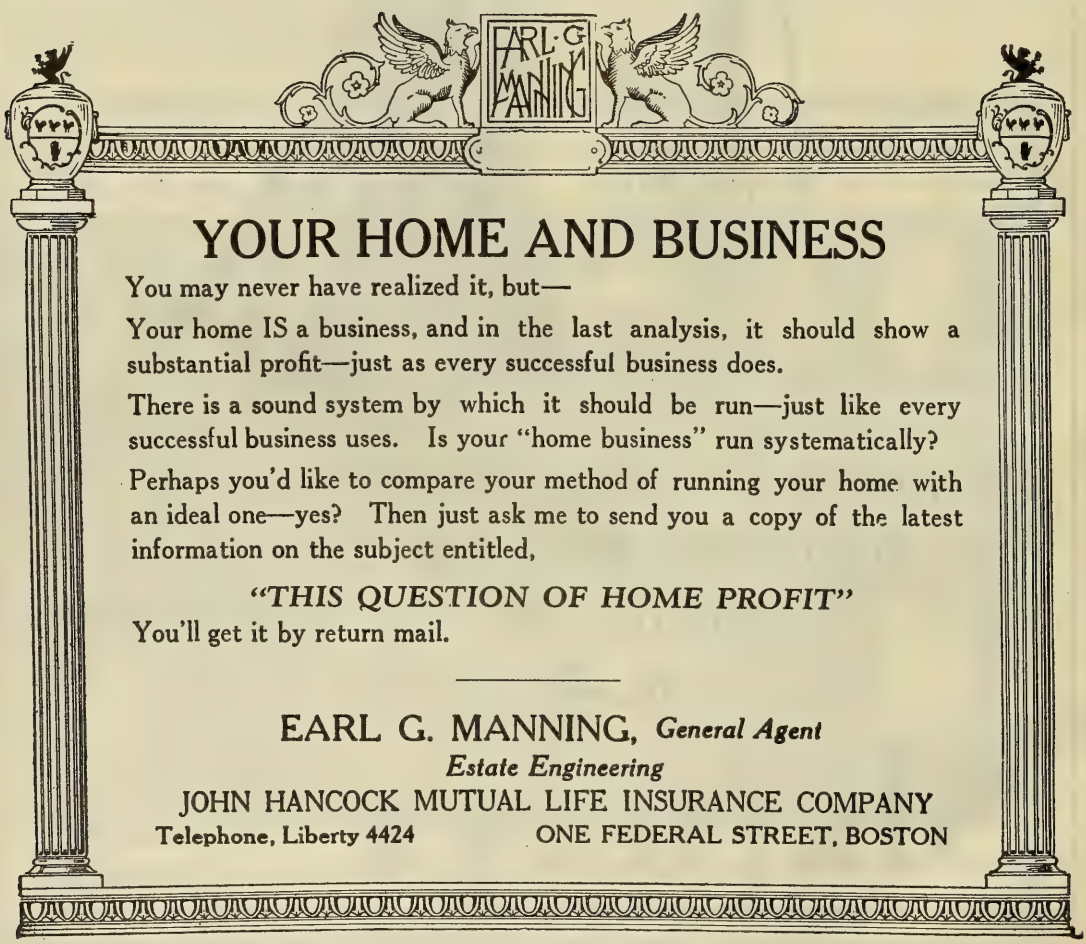
The first performance by the Boston Symphony Orchestra in Boston was on February 21, 1930.

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Mr. Piston writes that his Suite was written at Belmont in the summer of 1929.

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announced by the violas, the other by the English horn. The third movement is a fugue.

"The score calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, kettle drums, snare drum, bass drum, tambourine, cymbals, triangle, wood-block, pianoforte, and strings."

* * *

Mr. Piston studied violin playing with Messrs. Fiumara, Theodorowicz, and Winternitz in Boston; piano playing with Harris Shaw. He studied theory and composition chiefly at Harvard University, but also with Nadia Boulanger* in Paris. A sonata by Mr. Piston was played in Paris by Marcel Ciampi at a concert of the S. M. I. on May 5, 1926. (The programme also comprised Copland's

*Juliette Nadia Boulanger, born at Paris on September 16, 1887, was awarded in 1904 a prize for counterpoint and a first prize for organ playing. In 1908 she took the Deuxième Second Grand Prix de Rome. On February 20, 1925, she played with the Boston Symphony Orchestra in Boston Handel's Concerto in D minor for organ and strings, also Copland's Symphony for organ and orchestra. She now teaches the organ, harmony, counterpoint, and fugue in Paris, and the organ at the American Conservatory, Fontainebleau. The list of her compositions includes an opera, "The Dead City," written in collaboration with Raoul Pugno (libretto by d'Annunzio, based on his play), string quartet, violin and piano pieces, etc. She is a sister of Lili Boulanger (1893–1918), a gifted composer whose "Pour Les Funérailles d'un Soldat" was played by the Boston Symphony Orchestra on February 20, 1925.

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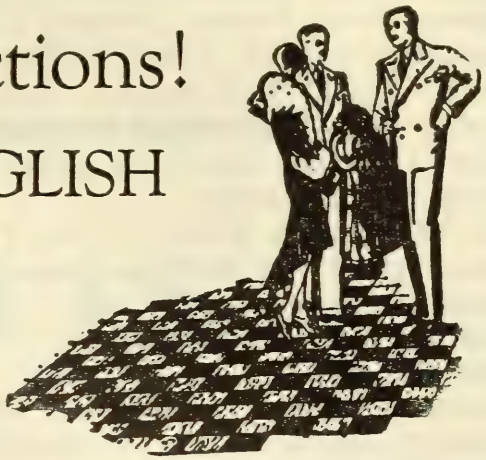
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A "Symphonic Piece" by Mr. Piston was performed in Boston at a concert of the Boston Symphony Orchestra on March 23, 1928. Three pieces for flute, clarinet, and bassoon were performed by the Boston Flute Players Club on February 13, 1927 (Messrs. Laurent, Hamelin, and Laus). They were played at a concert of the Société Nationale, Paris, on May 8, 1926 (Messrs. Blanquart, Coste, and Dhérin), and in 1928 at Philadelphia by the Chamber Music Association of that city.

* * *

For several seasons Mr. Piston was the conductor of the Pierian Sodality, Harvard University. He now teaches in the Music Department of Harvard University, and acted as chairman of the Department during Mr. Edward Burlingame Hill's absence. He has sketched a sonata for flute and piano and a quintet for wind instruments, and has in mind a string quartet.

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Symphony No. 6, Op. 104 . . . . . Jan Sibelius

(Born at Tevastehus, Finland, December 8, 1865; now living at Järvenpää, Finland)

This symphony, composed in 1923,* and dedicated to Wilhelm Stenhammer, has no key signature. The score, without date of publication or of composition, is dedicated to Dr. Wilhelm Stenhammer.† The first performance in the United States was by the Philadelphia Orchestra, Mr. Stokowski, conductor, in Philadelphia, on April 23, 1926. Mr. Lawrence Gilman, the brilliant editor of that orchestra's Programme Books, states that "the score and parts of the Sixth Symphony were sent from Stockholm to the orchestra at the request of Mr. Stokowski, following the enthusiastic reception of the Fifth when it was repeated this season. Sibelius, announcing

*According to the biographical sketch of Sibelius in the "Dictionary of Modern Music and Musicians."

†Stenhammer, composer, pianist, conductor, born at Stockholm in 1871, died there in 1927. He studied at the Stockholm Conservatory of Music and in 1892–93 piano playing with Heinrich Barth, at Berlin. He was conductor of the Philharmonic Society, Stockholm (1897); second conductor at the Royal Theatre (1900); conductor of the Gothenburg Symphony Orchestra (1907). He was a member of the Tor Aulin String Quartet. His reputation as a pianist was high throughout Europe. His chief works were "Prinsessan och Svennen," for solo voices, chorus, and orchestra (1892); the opera "Tirfing" (Stockholm, 1898); the opera "Das Fest auf Solhaug" (Stuttgart, 1899); choral works; Symphony in F major; overture, "Excelsior"; orchestral Rhapsody, "Midvinter"; four string quartets, two piano concertos, a piano sonata; many songs. In 1916, at the Jubilee of the Gothenburg High School, he was given the title "Dr. phil. h. c."

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came in 1755, when he accepted an invitation to the country house of Freiherr von Fürnberg. Von Fürnberg was an accomplished amateur, whose particular delight was to collect parties of musicians for the performance of chamber works. As the guest of this generous patron, Haydn wrote eighteen musical compositions—including his first symphony and his first quartet.

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the dispatch of the score and parts, wrote as follows in a letter to Mr. Mattson, assistant manager of the orchestra: 'It will be an honor and a joy to have the first performance in America of my Sixth Symphony under Mr. Stokowski, to whom I beg you to convey my respectful and appreciative greeting.' "

Mr. Gilman called attention to the marked fondness shown by Sibelius in this symphony, as in his Seventh, for scales of various character "as the stuff of thematic structure."

I. Allegro moderato, A minor, 2-2. An introduction is for strings along without basses. A theme for flutes moves in thirds. Subsidiary themes, also in thirds, march diatonically. The dominating musical idea is in eighth notes, played by the first violins in three parts; an idea in its melodic nature, not unlike the preceding theme for flutes. This is played with for many measures until it passes into the flute theme, in which violoncellos now join. The familiar thirds are to be found in the figures in thirty-second notes for woodwind instruments; for violins and violas; in ascending and descending scale passages for the violoncellos. Arpeggio figures for woodwind usher in a section in C major. Second violins and violoncellos (with violas later) go up and down the scale against octaves, for bassoons and flutes. "A tremolo figure for the violoncellos and

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basses, rushing scales in unison and octaves for the woodwind and strings, and a final reminiscence of the chief theme for clarinets in thirds, against a scale fragment for the violins, end the movement, poco tranquillo. The final effect is modal, with a suggestion of the first authentic mode, the Dorian."

II. Allegretto moderato, 3-4. The movement begins with a passage in four-part harmony (flutes and bassoons), at first in D minor, but going into G minor, the tonality of the movement. The chief theme, *mp,* espressivo, is given to the first violins, divided, with chords for the woodwind. Ascending scales follow in the other strings. The first violins restate the chief theme. A lyrical theme in B-flat major is announced by first violins and violoncellos, but the earlier scale subject returns. Then comes a passage poco con moto, in which the strings have a figure in thirty-second notes, with the woodwind talking lightly. The movement ends with a cadence for strings, oboe, and harp.

III. Scherzo. Poco vivace, 6-8. The theme that begins the movement is chiefly rhythmical, for violins over a chord, D minor. The contrasting theme, more lyrical, is at first for woodwind instruments in thirds; then for violins, developing into a melody for the strings. But the agitated opening theme busies the whole orchestra. After a vigorous crescendo and a chord for the brass, the lyrical theme re-

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turns, increasing in strength, until there is a sudden ending in thirds.

Finale. Allegro molto, C major, 4-4. A heroic theme for violins, woodwind, and two horns is answered by a phrase for lower strings. The music becomes more and more agitated. And here the diatonic character found prevailing in the symphony becomes chromatic. A crescendo leads to a climax *fff*. The first theme follows now for strings alone, and the opening section is elaborated harmonically and by the instrumentation. The Coda, Doppio più lento, sums up the significant features of the symphony: the diatonic scale and the intervals of the third. There is a quiet ending in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, kettle drums, harp, and the usual strings.

* * *

Sibelius came to the United States in 1914, arriving in New York. He came as the guest of Carl Stoeckel (now dead), to take a prominent part at the twenty-eighth meeting and concert of the Litchfield County Choral Union, held in the Music Shed at Norfolk, Conn. On June 4, Sibelius conducted his "Pohjola's Daughter"; incidental music to Adolph Paul's tragedy, "King Christian II"; "The Swan

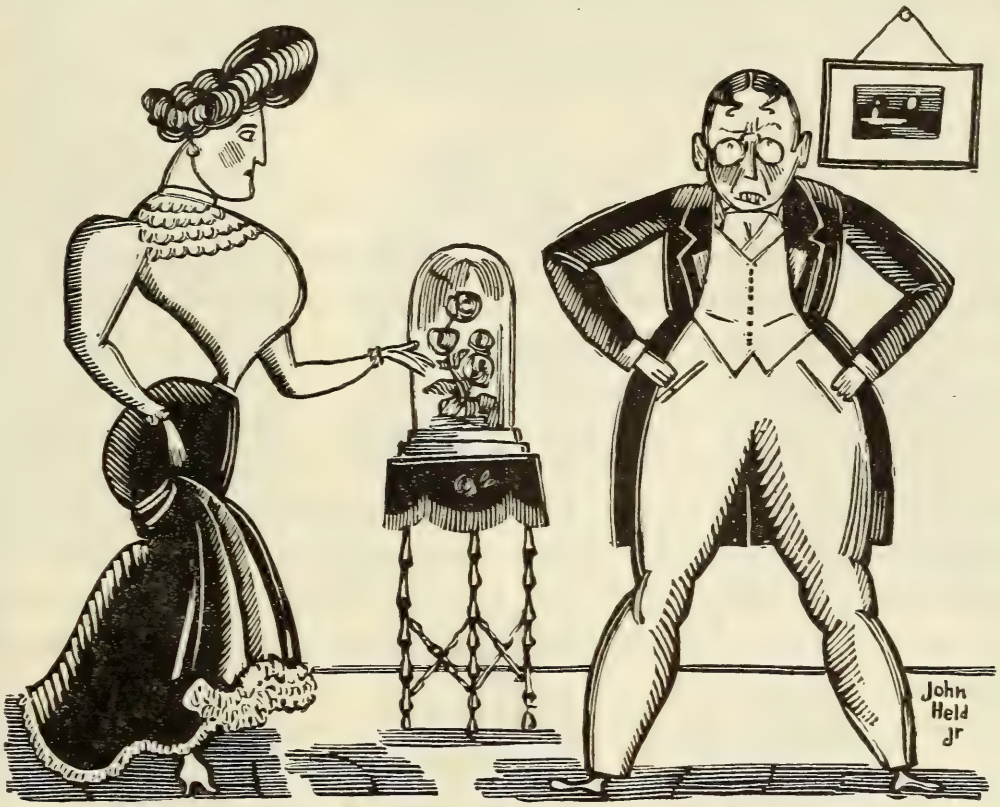
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I'm Nonplussed roared Pete

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"What? You forgot!" screamed the little woman, and as the curtain descended the battle was on.

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of Tuonela"; "Finlandia"; "Valse Triste"; and a composition, then new, the sea-sketch "Aalottarex," which was performed for the first time. Sibelius soon afterwards visited Boston.

On June 17, 1914, the degree of Doctor of Music was conferred on him by Yale University. President Hadley said, presenting the degree: "Dr. Jean Sibelius. By his music intensely national in inspiration and yet in sympathy with the mood of the West, Dr. Sibelius long since captured Finland, Germany, and England, and on coming to America to conduct a symphonic poem found that his fame had already preceded him also. Still in the prime of life, he has become, by the power and originality of his work, one of the most distinguished of living composers. What Wagner did with Teutonic legend, Dr. Sibelius has done in his own impressible way with the legends of Finland as embodied in her national epic. He has translated the Kalevala into the universal language of music, remarkable for its breadth, large simplicity, and the infusion of a deeply poetic personality." The commencement exercises included three of Sibelius's compositions. They were conducted by Horatio W. Parker (now dead).

Musical America of January 14, 1914, quoted extracts from a letter written by Sibelius to Ivan Narodny: "It is true I am a

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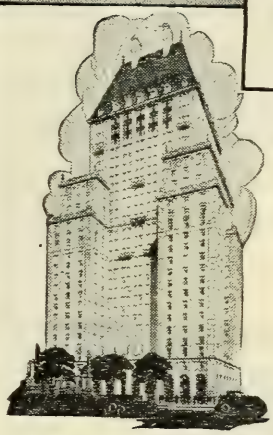
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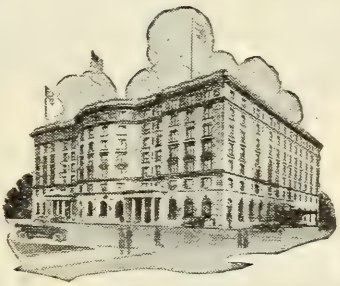
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dreamer and poet of nature. I love the mysterious sounds of the fields and forest, water and mountains. My father was a surgeon of the rank of major in the Finnish army, and died when I was very young. I was educated by my grandmother, who insisted upon my studying particularly Greek and Latin. I was graduated from the University of Helsingfors and studied law, but I did not care to be a lawyer or judge. I determined to become a musician, and began to take lessons on the violin. I had already studied music systematically from my fourteenth year, and even composed simple pieces of chamber music. The fact is, I had made attempts at composition from my very childhood on. My first composition to be performed was Variations for String Quartet, which was played in Helsingfors in 1887. It attracted considerable attention, which was a great encouragement for a beginner. In 1889, I left Finland to study in Berlin. Prof. Albert Becker instructed me there in composition, and it was there that I started my bigger orchestral works. In 1891 I went to Vienna and continued my studies with Karl Goldmark. I also studied a while with Albert Fuchs. Those are in brief the principal facts of my musical career. It pleases me greatly to be called an artist of nature, for nature has been truly the book of books for me. The voices of nature are the voices of God, and if an
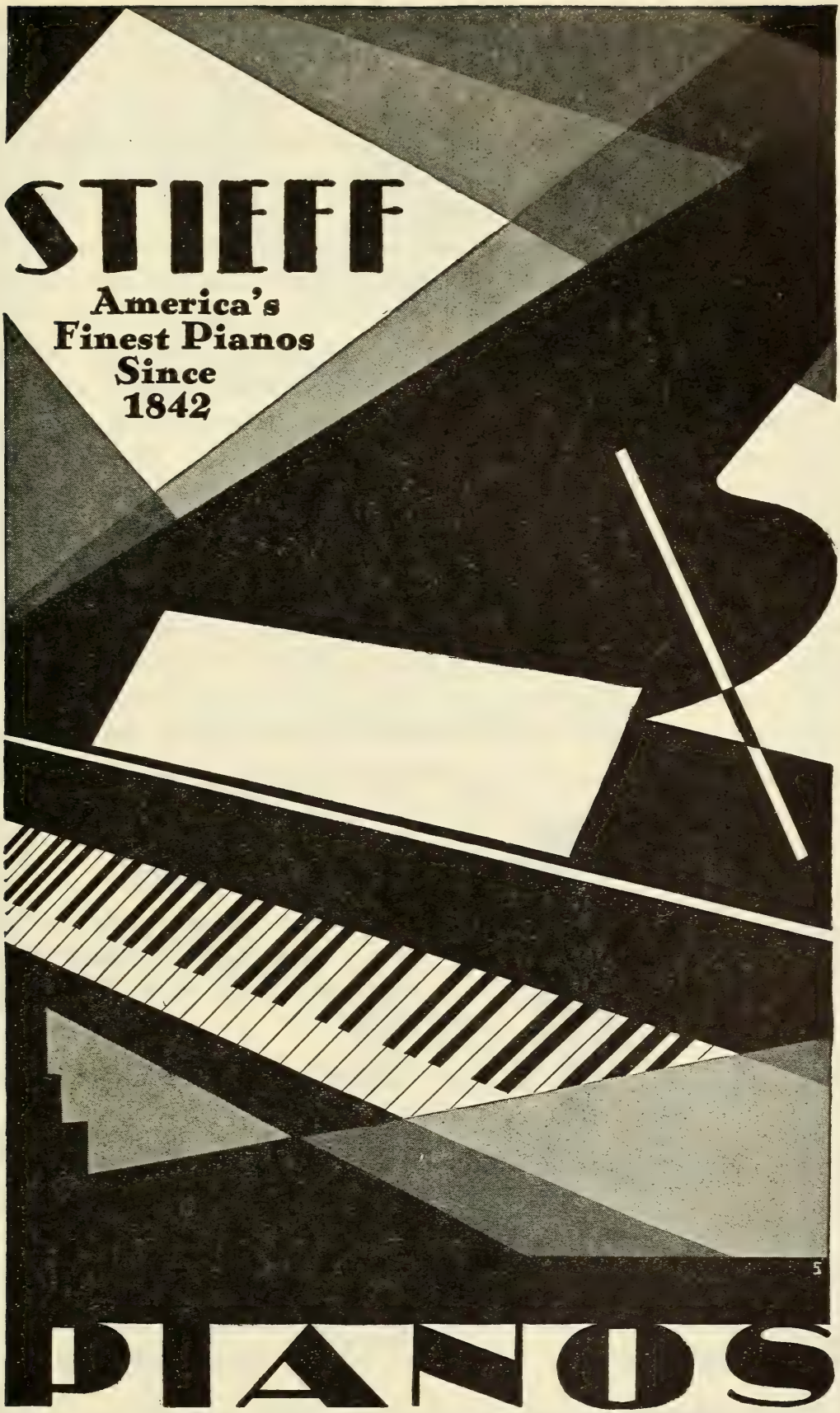


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artist can give a mere echo of them in his creations, he is fully rewarded for all his efforts."

* * *

"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and, removed from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is blood-brother to the wind and silence, to the lowering cliffs and the spray, to the harsh crying of sea-birds and the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin. . . . The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern summer, frostily green as the polar lights. The works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing



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reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardiness and starkness of things that persist in the Finnish winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight" (Paul Rosenfeld).*

The first performance in Boston was by the Boston Symphony Orchestra on February 28, 1930.

ENTR'ACTE

CRITICS AND THE AMATEUR: A REVERIE

(Basil Maine in the London *Daily Telegraph*)

"Had the Peruvian potters been accommodated with the resources of a Staffordshire factory for producing pots, they would have immediately abandoned their archaic wheel."

To this assured opinion I shall not again refer, but allow the reader to establish his own connection between it and the brief excursus which now follows. We, who perforce have passed the ma-

*"Musical Portraits" (New York, 1920).



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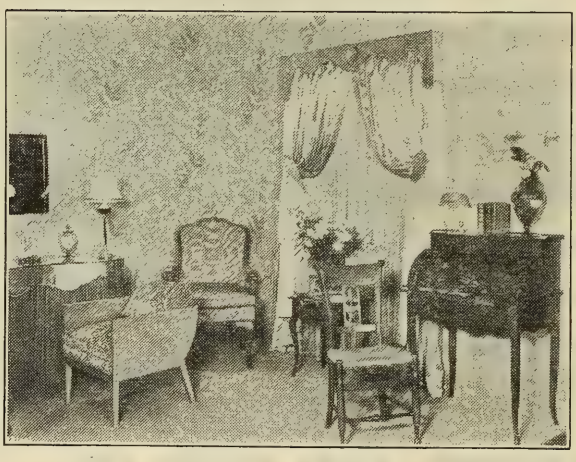
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jority of nights during the past season in the confines of a concert-hall, are often inclined to think that too much of honest time has been ruefully wasted. The greater, or at least an equal, part of a music critic's official duty is now devoted to the appraising of amateurs, in the leisurely sense of that word. He must needs be considerate, sparing, kind, and constantly reverting to what is (or should be) known to grammarians as the "clause of reservation." "On the other hand, if Miss X would . . . ," or "The technical resources of this pianist are not yet sufficiently developed to give full play to the talent which undoubtedly he possesses." If you are sufficiently acquainted with the environment of the critic's mentality you would know that this last formula implies "Nor is he ever likely to develop that sufficiency of technique." "Then why not say so?" is your eager objection, and "Quite!" echo your less emboldened friends. There is too much of roughness in this rub, too much of ready-made opinion. It ignores the patent fact that music criticism, like the Church and all things established, has become systematized. Here, briefly, is the working of the system. A young lady has been persuaded by her friends that she "ought" to sing—(to whom is this mythical debt owing, pray?)—with little delay and less discretion a singing master is found; he teaches her three old Italian arias, a

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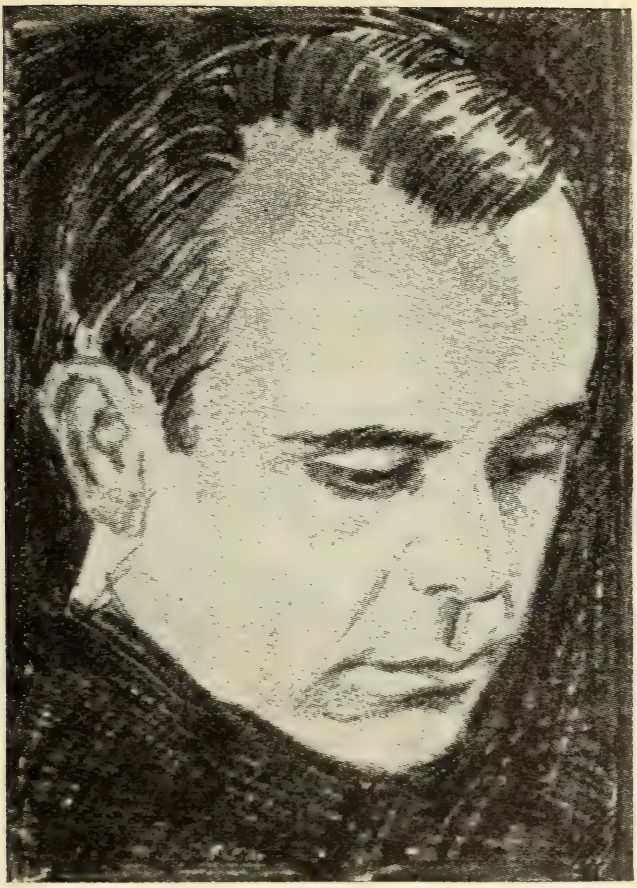


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small, polite group of Schubert and Brahms, a group of modern French, another of modern English, and, perchance, a MS. song by a life-long friend of the singer, for "first London performance" of which the composer is dragged out to accompany (perilous venture!). Here is enough for a recital programme. What more natural course than to hire a concert-hall for the delivery of this programme to an assembly of friends? The agent sends out tickets to the music critic, who, always in fitful anticipation of some new arising, contrives to hear the last song in the "Old Italian" group and as much of the rest as will serve to kill intrigue. No amount of disappointment can break in the obduracy of his confounded optimism. He will go to hear a Chopin programme played by an unfledged enthusiast on one occasion, and a Pachmann recital on the next, and to both with the same dangerously open mind. His critical faculty at last adds to itself the further faculty of working upon a delicately-measured rubato basis.

There can be no denial of the truth that "performance" is becoming less and less professional. Not only is this true of music, but of drama, literature, and painting, too. At the same time, and as a corollary, audiences are becoming more and more critical in the official use of the word. Pianists attend pianoforte recitals, actors give up their Sundays to see productions at the R.A.D.A., play-

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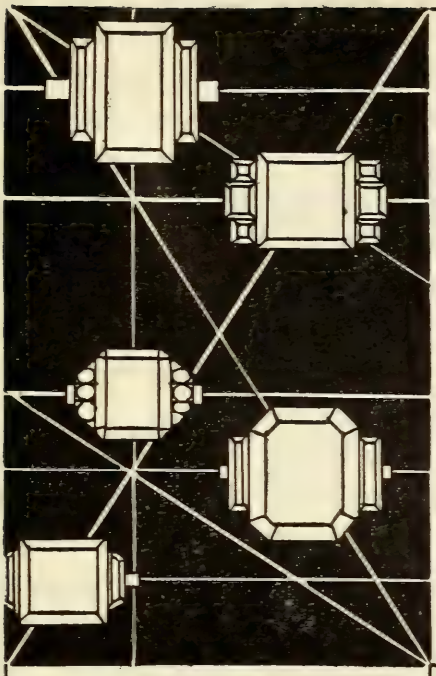
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writers travel far to see the work of their contemporaries (only the other day Bernard Shaw was set down in an announcement as the author of a play by John Masefield, merely because he happened to be in the audience). Audiences and performers are becoming more and more a visible community; naturally it follows the old prerogative of "unusual achievement"—which our forefathers in their positive minds called "genius"—cannot pass without question. Angels would fear to touch the ground which modern criticism digs up so ruthlessly. All around are gaps and jagged rents where before there was a stretch of nice level ground upon which was thrust the greatness (real and implied) of a marble monument.

No use to decry this widespread change, or to cavil angrily. "For did the King's sceptre send the sea retrograde, or the wand of the sorcerer avail to turn the sun from its old course?" The position and valuation of the arts must always be dependent upon the quality of the civilization which is their context. It is still too soon to gauge the full effect which machinery will ultimately exercise upon the art of music; but of this at least we may be sure, that musical performance is now at a discount in the presence of so many machinations and contrivances. Instinct and refinement are drowned in a relentless wave of efficiency. For see how many things are now possible!

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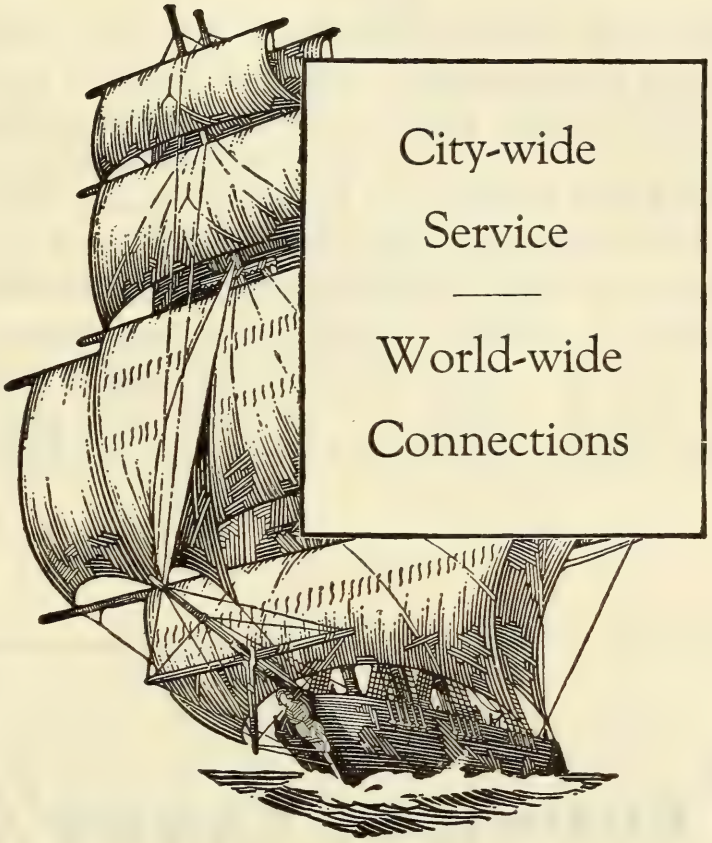
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Most certain it is, however, that this is the very type of amateur which will claim the attentions of music criticism in the future, for performance will be more general, and rich attainment will hardly be encountered. Not necessarily need we agree with the view recently expressed that the fine arts will soon become—like hunting—"the symbol of an idle and strictly useless life." But should critics chafe at the idea of degenerating into mere supervisors of studies, let them quickly be minded of this—that performance today is valued not so much for itself as for the criticism it provokes; and ultimately it may so happen that the critic will usurp the performer's rights entirely, and himself become the chief actor.

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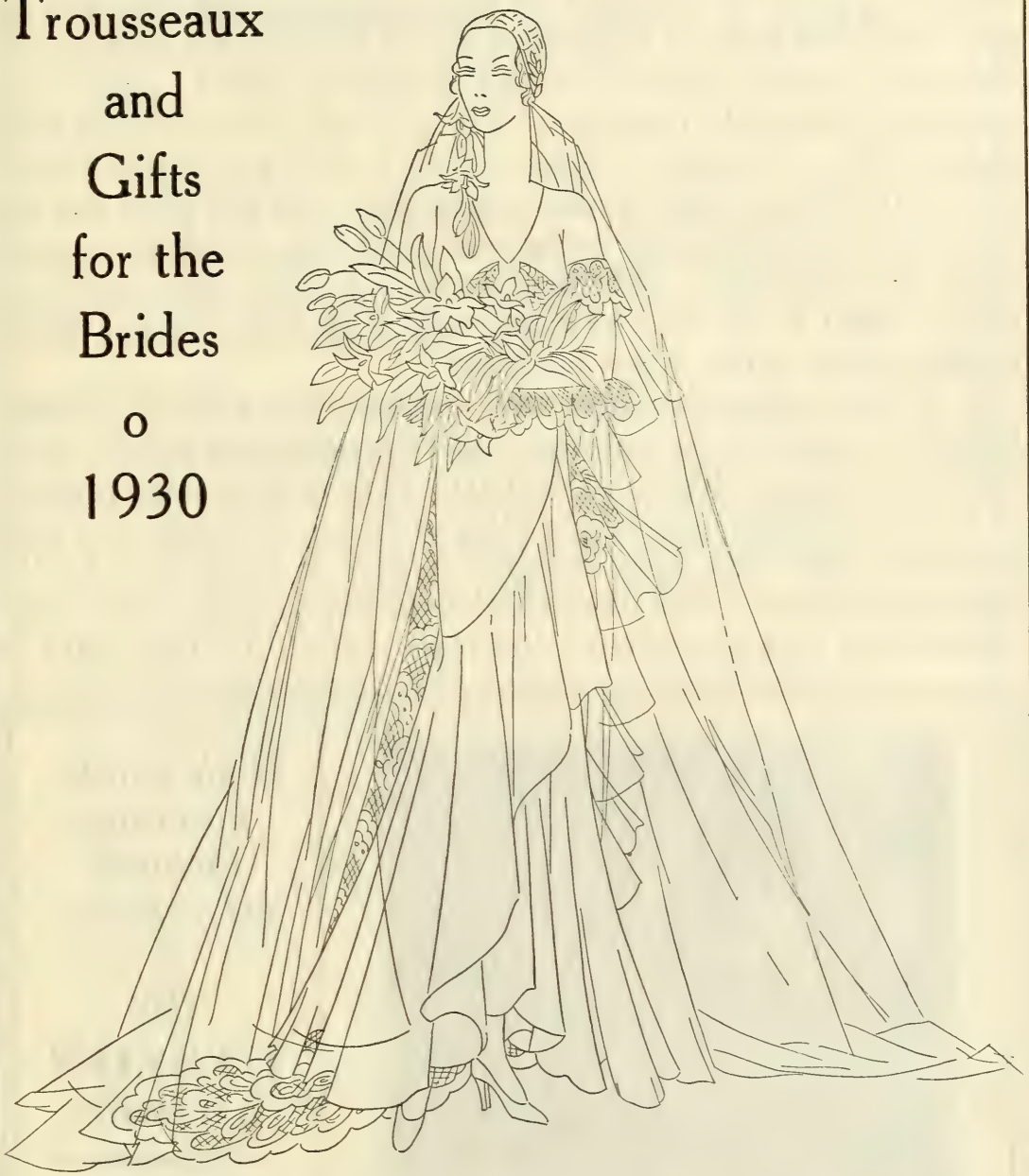
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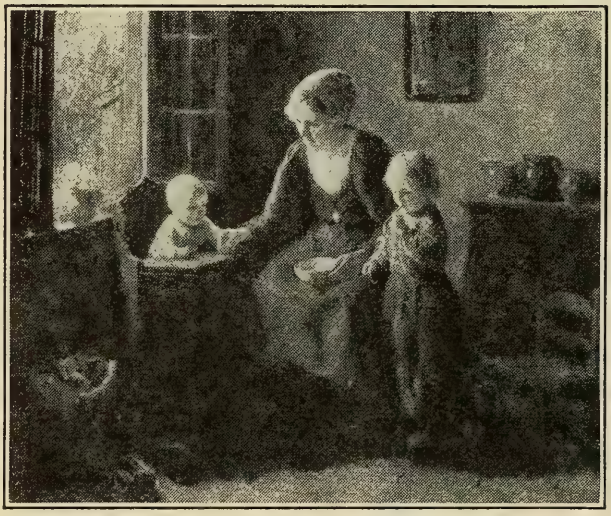
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CONCERNING JAZZ: WHAT PEOPLE WANT

(By Arthur Mason in the London *Daily Telegraph*)

An objection taken by an apostle of jazz to remarks in *The Daily Telegraph,* which he regarded as less enthusiastically favorable to jazz than jazz deserves suggests that one or two musical faiths of the lover of music, as music, might usefully be stated. Jazz is, no doubt, an admirable invention. But it is not, after all, the only music. There is reason to believe, indeed, that jazz has but little touch with some of music's noblest qualities. The jazz band and the jazz music of our day are doing more than ever was done to make music an excitement. What is the value of music that merely excites? What is its value by comparison with that of music which soothes, which exalts, which inspires?

It is true that occasionally, very occasionally, a flavor of intellectual pleasure is to be had from jazz. Its exponents, indeed, claim that a great deal of jazz is musical art. They refer to those vagaries of some of the instruments in a piece of jazz music when they play a tune of their own, independently of what is being done by the other instruments. This, they say, is counterpoint and is not counterpoint the very backbone of high-class music? Or they point to



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the interplay of rhythms, which is a feature of some jazz music, and they ask, is not the art of writing cross-rhythms an art that has been valued, and practiced, by the greatest composers? Their claim is quite a fair one. Jazz music is, now and then, written with considerable skill in these regards of combined tunes and cross-rhythms. And part of the vogue which jazz music enjoys is due to the agreeably ear-teasing effect of such devices, which attract the listener who can appreciate their appeal to his mental powers, while they add something to the excitement of jazz for the listener who is more concerned with feeling than with thinking.

But such jazz music—the jazz music which deserves to be admired for its skill of construction—is, after all, only a fractional part of the mass. The vast body of jazz music owns but little appeal to the mind. It is sheer sensation. Its excitements are its all. At its worst it inflames, and at its best it exhilarates, by means that bear little relation to music as beauty, and the beauty of music is, and always has been, its only justification, and the basis of its fame. When, however, the lover of music as beauty has made his protest against jazz on that score, he has done all

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that he can do. Jazz will persist, at least for some time to come. It has a great following. The appeal it makes is exactly the appeal which is desired by large numbers of people.

The musician, the student of music, the lover of music as art, sometimes is slow to appreciate the fact that, when all is said, he belongs to a minority. The great bulk of the people are not as he is, intrusted in music's technical detail, alive to the greatness of music as art, conscious of the power of music as interpreter of the thoughts and dreams by which he—with his musical idealism at work—lives, and moves, and has his being. The majority of people, in other words, are music-lovers whose enjoyment of music is solely a pleasure of the moment. Happily, there is such beauty in music that a large proportion of that majority are closely drawn to it, and learn to love it. But there are many, nevertheless, for whom beauty of any kind, and musical beauty not least, is only a feeble influence upon them. This is regrettable, but it is none

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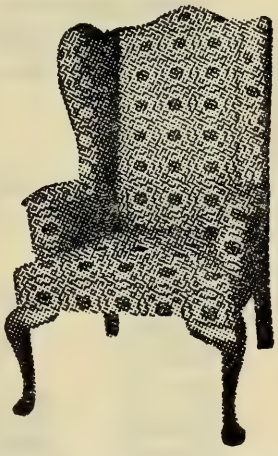
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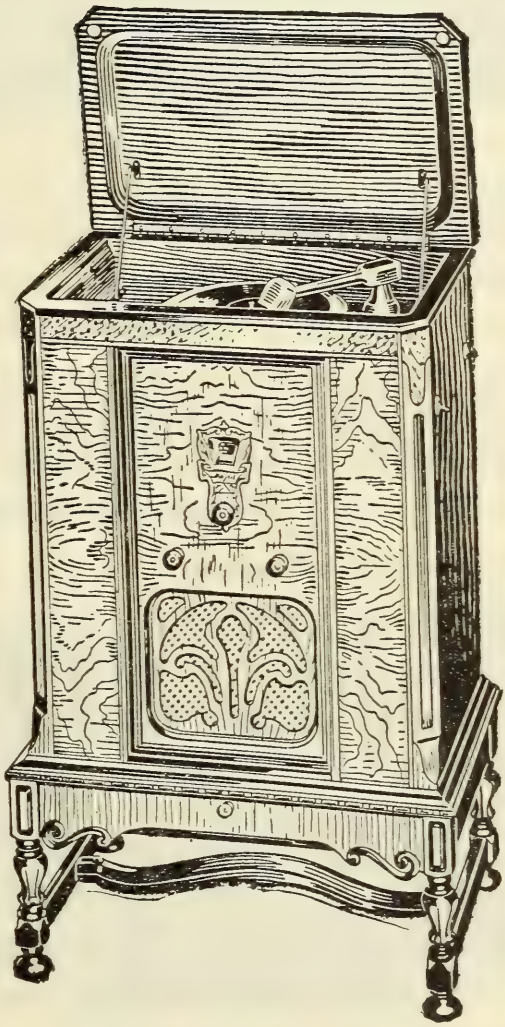
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the less true. And it is the more regrettable because all these people, save perhaps a negligible few, need only to be brought into contact with beauty, need only to have their starved sense of beauty fed by opportunity to touch it and to taste it. Their response to it would be certain. Its effect upon them would be assured.

The musically enlightened lover of music may make two crucial mistakes in respect of the musically uninstructed mass of music-lovers: one when he is impatient of them and their musical taste, another when he neglects any chance he may have to urge upon them the claim of music as beauty. One result of their condition is that they prefer jazz music. They enjoy it, they support it, they give it its world-wide vogue. They are quite entitled, of course, to their preferences, while, for the simple reason of its wide appeal, jazz is entitled to its claim to be one of the most powerful musical agencies of the moment. The lover of music as music, nevertheless, has a voice to be heard. He should make it heard—lustily, and with a good courage, as befits the cause he sings.

The devotee of jazz may quite fairly be asked what it is, precisely, he gets out of it. And, to be truthful, he would have to say that

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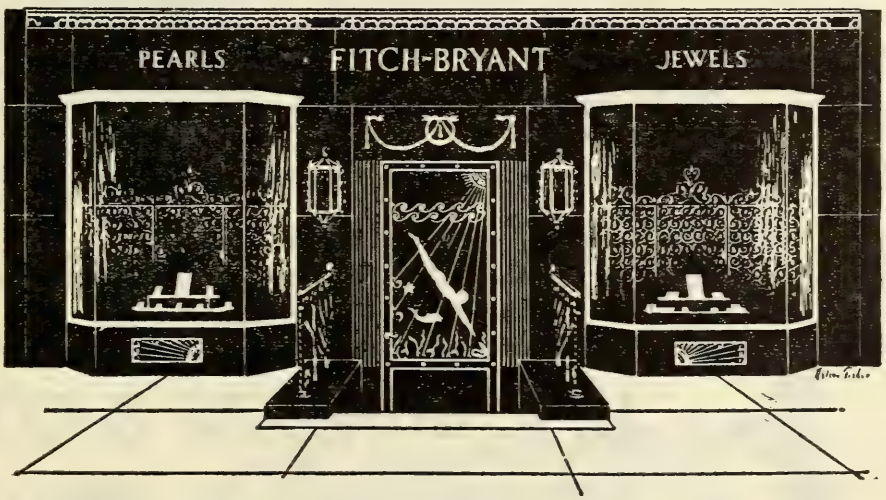
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first, foremost, and almost all the time, he gets out of it excitement. Its rhythms, notwithstanding ingenious variation of their monotony with cross-rhythms, are almost entirely limited to the one interminable rhythm—the stiff, the four-square, the inexorably regular rhythm of the fox-trot. But it owns undoubted excitements, the unfailing excitements of noise. There is excitement in the simultaneous crashing of its beaten drums and the clanging of its cymbals and tambourines, and the roar of its trombones playing any note but the right note, and the squeal of its saxophones attempting fantastic flourishes in the worst part of their compass.

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These things, combined with the thrumming of banjos, and assisted, withal, by the suggestive gyrations of the musicians concerned, do undoubtedly set up for the listener to jazz a festival of discord likely to stir the blood of the least ferocious, until he reacts with something of the fervour of the child's or the primitive man's reaction to noise and the excitement aroused by noise. This excitement he is not now allowed to display, save within reasonable limits, and sometimes it is transformed into those almost somnolent and invariably serious motions of jazz-dancing which seem to be executed more in sorrow than in pleasure. Even then, however, the fire of excitement burns somewhere within the jazz enthusiast, and the joy of it is his, else would dancing to jazz soon become a lost art, and jazz itself a forgotten phenomenon. Now, in nearly all these manifestations of jazz—in all save the very rarest of them—music's greatest attribute is lacking. There is little beauty in it. There may be attractiveness; sometimes there is skill; most often there is excitement, and nothing else besides. The music-lover need only ask himself: Is musical excitement better worth

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while than musical beauty? Is this monotony of rhythm, this clamour of noise, this inferior musical stuff and substance, of any value at all? Is the whole vast array of jazz worth considering, musically, for a single moment, against one musical work which has in it the beauty of music, the appeal of music to mind and heart, the uplifting power of music, the charm that comforts, or the invigoration that stirs, which is part of the great benefaction of musical beauty? There is only one true answer.

PRELUDE AND FUGUE IN E-FLAT MAJOR FOR ORGAN, ARRANGED FOR ORCHESTRA BY ARNOLD SCHÖNBERG . . JOHANN SEBASTIAN BACH

(Bach born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750. Schönberg born at Vienna, September 13, 1874; living at Berlin)

This Prelude is at the beginning of the third instalment of Bach's "Clavierübung," an instalment consisting of compositions for the organ and engraved in 1739.* The Fugue is at the end of the book.

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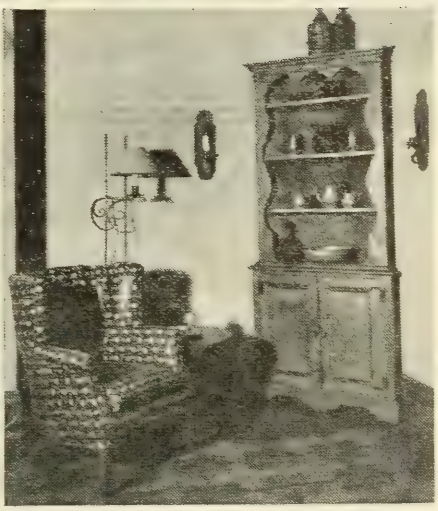
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There has been a dispute over the question whether the Prelude was joined by Bach to the Fugue for performance. Friedrich Konrad Griepenkerl (1782–1849) was the first to unite them in the edition of Bach's works published by him and F. August Roitsch (1805–1889). Griepenkerl said that he did this following the opinion of Johann Nikolaus Forkel, which was formed from sayings of Bach's sons. Pirro, in his book on Bach's organ music, calls attention to the fact that if the Prelude is more pompous than the Fugue, the character of the fugued voices is the same in both; "furthermore, the five-voice polyphony in each indicates evident unity of composition." The Fugue in three parts differently rhythmed shows the influence of Dietrich Buxtehude, the great organist and composer for the organ at Lubeck. Bach in 1705 went from Arnstadt to Lubeck to hear him and learn from him. The old statement that Bach went

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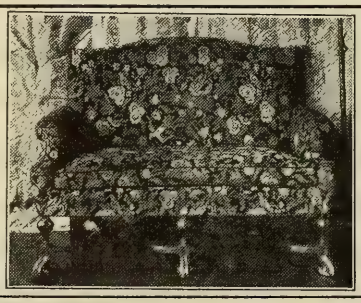
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on foot is doubted, for the journey was one of 300 miles and Bach had leave of absence for only one month. He left Arnstadt in October and was back by the end of January, 1706.

Sir Hubert Parry thinks the "unusually harmonic and melodious" Prelude—the details of the texture are by no means so characteristic as is usual in Bach's organ works"—was written under Italian influence, "and contains many traces of the Italian concerto type in passages which suggest alternations of *tutti* and *soli"*; but with all due respect to Sir Hubert, the influence of Buxtehude is more strongly marked, as all organists who are familiar with his works will cheerfully admit.

* * *

The Fugue, in three sections, is known in England and the United States as the "St. Anne's Fugue," from the resemblance of the subject to the first phrase of the church tune known as "St. Anne's." This tune has a new continuation to a fragment of an older melody. Major G. A. Crawford, in his article, "St. Anne's Tune" (Grove's Dictionary, second edition), mentions a motet by Palestrina (published in 1569) which leads off in the first treble with a phrase—*"Tu*

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es Petrus"—identical with the first phrase of St. Anne's, and there the resemblance stops. The first strain of the tune has been traced by some to a French chanson of the sixteenth century. Henry Lawes had used the same strain in 1638 for the beginning of the tunes set by him to the 9th and 136th Psalms in Sandys's "Paraphrase."

St. Anne's tune, under that name, first appeared in "A Supplement to the New Version of the Psalms" (sixth edition, 1708). Dr. William Croft (1678–1727) is supposed to have been the musical editor of this edition, though his name is not mentioned in the book. The name of the tune is probably derived from that of the parish, St. Anne's, Westminster, of which church he was the organist. His contemporaries attributed the tune to him. There is still doubt about the authorship.*

∴

Croft was organist of St. Anne's, Wardour Street, Soho, London, from 1700, when an organ was installed in the church. He resigned

*For a full discussion see the *Musical Times* for 1900 (p. 585), and Major Crawford's article referred to above.



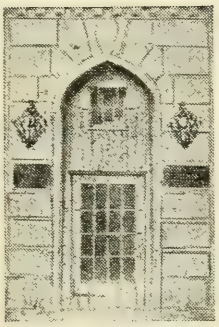
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his position in January, 1711–12. (He was also an organist at the Chapel Royal, and in 1708 succeeded Dr. Blow as organist of Westminster Abbey. As master of the children and composer to the Chapel Royal, he wrote many of the anthems that give him an honorable position among English church composers.)

St. Anne's Church was built in 1686. The tower was added in 1802. The church was long celebrated for its musical services. From 1871 to 1886, Sir Joseph Barnby was the organist. He instituted there the annual performances of Bach's Passion Music according to John, with orchestral accompaniment.

When the church was new and fashionable, a pew was taken for Catherine Sedley, mistress of James II. He had given her a house in St. James's Square, in 1686. Lord Camelford, the bruiser, killed in a duel with Captain Best, is buried in the church; in the church yard, which is now a recreation ground, William Hazlitt, who died in 1830, and Theodore, King of Corsica, are buried. "It is from a collection of ballads hanging against the brick wall of the cemetery that Sir Joshua Reynolds bought one with a woodcut, from which he got an idea in chiaroscuro which he afterwards used in his picture of Lord Ligonier on horseback."* Wardour Street, Soho, was frequented by Charles Lamb for the sake of the old bookshops; Lord

*"I recollect Sir Joshua Reynolds . . . assuring a gentleman, with whom he was conversing, that the effect which pleased him most in all his pictures was that displayed in the one of Lord Ligonier on horseback."—"Nollekens and his Times," by JOHN THOMAS SMITH (London, 1828).



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Macaulay would pick up second-hand books, ballads, and broadsides, and Gladstone would look about for old-fashioned china.

* * *

St. Anne's tune is associated in this country with Dr. Isaac Watts's

Our God, our help in ages past,
Our hope for years to come;
Our shelter from the stormy blast,
And our eternal home.*

But in "The Psalms, Hymns, and Spiritual Songs of the Rev. Isaac Watts, D.D., to which are added Select Hymns, from other authors" —the book commonly known as "Watts and Select," copyrighted in 1835 by Zervia Worcester—the tune indicated for "Our God, our help" is "Wantage." Samuel Worcester, D.D., late of the Tabernacle Church, Salem, was the author of the "directions for musical expression." But St. Anne's tune appears as "St. Ann's" for several psalms and hymns, as for Watts's:

"Now from the roaring lion's rage
O Lord, protect thy Son;
Nor leave thy darling to engage
The powers of hell alone."

Thus did our suffering Saviour pray,
With mighty cries and tears;
God heard him in that drealful day,
And chased away his fears.

We quote from the edition—the "selection enlarged and the indexes greatly improved by Samuel M. Worcester, A.M., Professor of Rhetoric in Amherst College, Mass."—published in 1851 at Boston by Crocker and Brewster.

* * *

Schönberg's arrangement was performed in Boston for the first time on February 28, 1930.

*Good Dr. Watts, in his "Psalms of David" (1719), wrote "Our God, our help in ages past." John Wesley took upon himself to change Watts's text in more than one instance. It was he that substituted "O God" for "Our God" in his collection of "Psalms and Hymns" (1737). Charles Stuart Caverley wrote a Latin version of the psalm beginning "Auxilium quondam, nunc spes, Deus, unica nostri" in 1867 for "Hymns Ancient and Modern, with some Metrical Translations."

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Twenty-first Programme

FRIDAY AFTERNOON, APRIL 4, at 2.30 o'clock

SATURDAY EVENING, APRIL 5, at 8.15 o'clock

Beethoven . . Symphony No. 6 in F major, Op. 68, "Pastorale"

I. Awakening of serene impressions on arriving in the country; Allegro, ma non troppo.
II. Scene by the brookside: Andante molto moto.
III. Jolly gathering of country folk: Allegro; in tempo d'allegro Thunderstorm; Tempest: Allegro.
IV. Shepherd's Song; Gladsome and thankful feelings after the storm: Allegretto.

Beethoven . Concerto for Pianoforte, No. 4, in G major, Op. 58

I. Allegro moderato.
II. Andante con moto.
III. Rondo (Vivace).

Beethoven . . . . Overture to "Leonore," No. 3, Op. 72

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ARTUR SCHNABEL

There will be an intermission after the Symphony

A lecture on this programme will be given on Thursday, April 3, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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3. Nocturne, B major
4. Valse
5. Fantaisie Impromptu
6. Mazurka
7. Scherzo, B minor

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8. Ballade, B minor
9. Valse Impromptu
10. Sonnetto 104 Del Petrarca
11. Polonaise, E major

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Dr. SERGE KOUSSEVITZKY, Conductor

FORTY-NINTH SEASON, 1929–1930

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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PERSONNEL

Violins.

Burgin, R.	Elcus, G.	Gundersen, R.	Sauvlet, H	Cherkassky, P
Concert-master	Kreinin, B.	Kassman, N.	Hamilton, V.	Eisler, D.
Theodorowicz, J.				
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Bernard, A.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Rochut, J.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Lorbeer, H.	Blot, G.	Perret, G.	Kenfield, L.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
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Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.

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Symphony No. 6, in F major, "Pastoral," Op. 68

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This symphony—"Sinfonia pastorale" was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theatre an der Wien, Vienna, December 22, 1808. The symphony was described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*). All the pieces performed were by Beethoven: an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style from the Mass in C major, with chorus and solos; Fantasie for pianoforte solo; Fantasie for pianoforte, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder, the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her. In a strife of words he called him "stupid

TERCENTENARY CELEBRATION

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ass!" Hauptmann, apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was remarkable not only as a singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

"Ah, perfido," had been composed in 1796 at Prague for the Countess Josephine Clari, an amateur singer who married Count Christian Clam-Gallas, 1797. The aria was first sung probably at Leipsic on November 21, 1926, by Josephine Duschek, the friend of Mozart. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, but incorrectly, the subtitles of the Pastoral Symphony, and added, "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the violoncello part alone—

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and the violoncellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." No record of the reception by the audience of the new works has come down to us. Reichardt censured the performance of the Hymn—a Gloria—and the Sanctus, and said that the piano concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

* * *

In a letter to Breitkopf and Härtel, Leipsic, written on March 4, 1809, Beethoven says: "You will receive to-morrow a list of small improvements which I made during the performance of the symphonies—when I gave them to you I had not heard a note of either. One must not pretend to be so divine as not to make improvements here and there in one's creations. Herr Stein offers to you to transcribe the Symphonies for two pianofortes; write to me whether you wish that, or whether you wish and are willing to pay."





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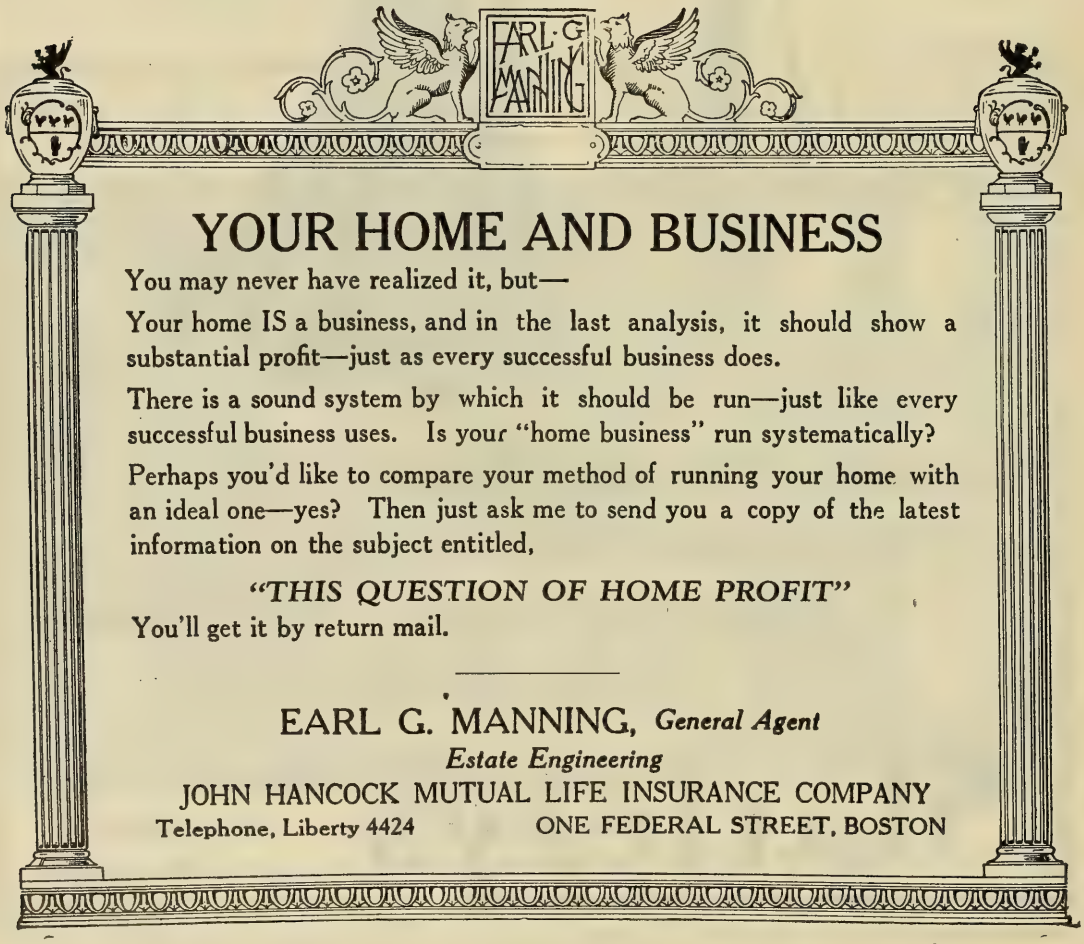
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The Pastoral was described on the programme of 1808 as follows:—

Pastoral Symphony [No. 5 (*sic*)], more expression of feeling than painting.
First Piece. Pleasant feelings which awake in man on arriving in the country.
Second. Piece. Scene by the brook.
Third Piece. Jovial assemblage of the country folk, in which appear suddenly
Fourth Piece. Thunder and storm, in which enter
Fifth Piece. Beneficial feelings, connected with thanks to the Godhead after the storm.

The headings finally chosen are on the title-page of this Programme Book. The descriptive headings were probably an afterthought. In the sketch-book, which contains sketches for the first movement, is a note: "Characteristic Symphony. The recollections of life in the country." There is also a note: "The hearer is left to find out the situations for himself."

M. Vincent d'Indy in his "Beethoven" (Paris, 1911) devotes several pages to Beethoven's love of nature. "Nature was to Beethoven not only a consoler for his sorrows and disenchantments; she was also a friend with whom he took pleasure in familiar talk, the only intercourse to which his deafness presented no obstacle." Nor did Beethoven understand Nature in the dryly theoretical manner of Jean Jacques Rousseau, whose writings then were in fashion, for



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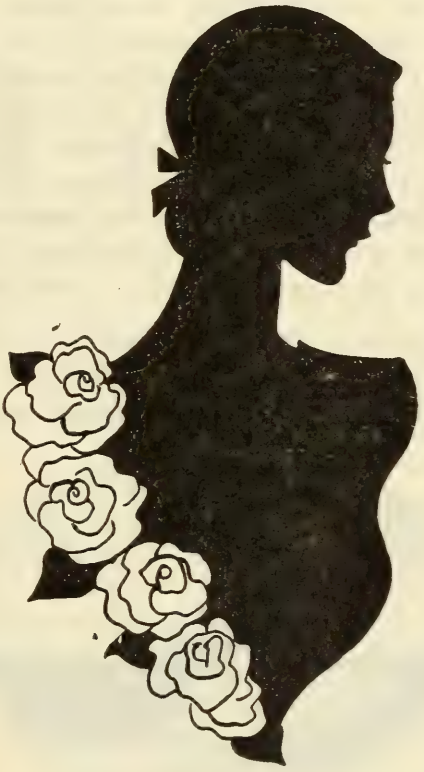
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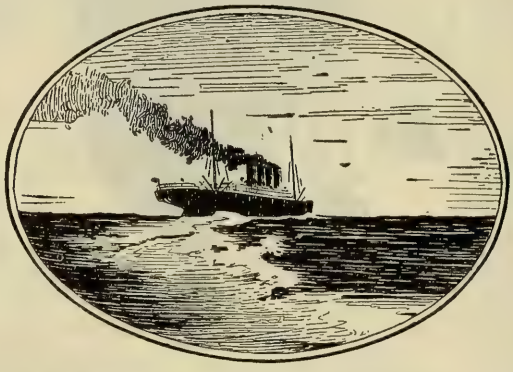
there could be no point of contact between the doctrines of this Calvinist of Geneva and the effusions of Beethoven, a Catholic by birth and by education. Nor did Beethoven share the views of many romantics about Nature. He would never have called her "immense, impenetrable, and haughty," as Berlioz addressed her through the mouth of his Faust. A little nook, a meadow, a tree,—these sufficed for Beethoven. He had so penetrated the beauty of nature that for more than a dozen years all his music was impregnated by it.

His bedside book for many, many years soon after his passion for Giulietta Guicciardi was the "Lehr und Erbauungs Buch" of Sturm. Passages underscored show the truth of the assertions just made, and he copied these lines that they might always be in his sight: "Nature can be justly called the school of the heart; it shows us beyond all doubt our duty towards God and our Neighbor. I wish therefore to become a disciple of this school, and offer my heart to it. Desirous of self-instruction, I wish to search after the wisdom that no disillusion can reject; I wish to arrive at the knowledge of God, and in this knowledge I shall find a foretaste of celestial joys."

Nature to Beethoven was the country near by, which he could visit in his daily walks. If he was an indefatigable pedestrian, he was never an excursionist. *"Tourisme,* a mania of modern Germany carried to such an extent with its instinct of militarism that it is clothed in a uniform (gray green coat with hartshorn buttons, and a shabby little hat ornamented with a shaving brush*)—*tourisme,* I

*M. d'Indy forgets the field-glass with a strap around the neck and dangling just above or on the wearer's paunch.—P. H.

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say, did not exist at the beginning of the 19th century. When anyone undertook a distant journey, it was for business, not for pleasure; but pedestrian tours were then very common."

M. d'Indy draws a picture of the little *Wirthschaften* in the suburbs of the large towns, humble inns "not yet ticketed with the pompous barbarism of 'restaurant.'" They were frequented by the bourgeoisie, who breathed the fresh air and on tables of wood ate the habitual sausage and drank the traditional beer. There was a dance hall with a small orchestra; there was a discreet garden with odorous alleys in which lovers could walk between the dances. Beyond was the forest where the peasant danced and sang and drank, but the songs and dances were here of a ruder nature.

Beethoven, renting a cottage at Döbling, Grinzing, or Heiligenstadt, which then were not official faubourgs, could in a few minutes be in the forest or open country. Thus influenced, he wrote the pianoforte sonatas, Op. 28 and Op. 31; the "Waldstein" sonata; the violin sonata, Op. 30, No. 3; three movements of the seventh quartet (1806); the sixth, seventh, and eighth symphonies; and the tenth sonata for violin, Op. 96; also Village Dances, the finales of Trios, Op. 70, No. 2, and Op. 97, and the pastoral entr'acte of "Egmont."

Beethoven did not attempt to reproduce the material, realistic impression of country sounds and noises, but only the spirit of the landscape.

Thus in the "Pastoral" Symphony, to suggest the rustic calm and the tranquillity of the soul in contact with Nature, he did not seek curious harmonic conglomerations, but a simple, restrained melody,

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which embraces only the interval of a sixth (from *fa* to *re**). This is enough to create in us the sentiment of repose—as much by its quasi-immobility as by the duration of this immobility. The exposition of this melody based on the interval of a sixth is repeated with different timbres, but musically the same, for fifty-two measures without interruption. In an analogous manner Wagner portrayed the majestic monotony of the river in the introduction to "Rheingold." Thus far the landscape is uninhabited. The second musical idea introduces two human beings, man and woman, force and tenderness. This second musical thought is the thematic base of the whole work. In the Scherzo the effect of sudden immobility produced by the bagpipe tune of the strolling musician (the oboe solo, followed by the horn), imposing itself on the noisy joy of the peasants, is due to the cause named above; here, with the exception of one note, the melody moves within the interval of a fifth.

The storm does not pretend to frighten the hearer. The insufficient kettledrums are enough to suggest the thunder, but in four movements of the five there is not a fragment of development in the minor mode. The key of F minor, reserved for the darkening of the landscape hitherto sunny and gay, produces a sinking of the heart and the distressing restlessness that accompany the approach of the tempest. Calm returns with the *ambitus* of the sixth, and then the

*In his "Essais de technique et d'esthétique musicales," 1902, pp. 380–383, M. Elie Poirée has already remarked the pastoral character of this interval in the key of F major, which by a very plausible phenomenon of "colored audition" appears to him in correspondence with the color green.—V. D'I.

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Concerto in D major	Kreisler—Berlin State Opera Orchestra
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shepherd's song leads to a burst of joyfulness. The two themes are the masculine and feminine elements exposed in the first movement.

According to M. d'Indy the Andante is the most admirable expression of true nature in musical literature. Only some passages of "Siegfried" and "Parsifal" are comparable. Conductors usually take this Andante at too slow a pace, and thus destroy the alert poetry of the section. The brook furnishes the basic movement, expressive melodies arise, and the feminine theme of the first Allegro reappears, alone, disquieted by the absence of its mate. Each section is completed by a pure and prayer-like melody. It is the artist who prays, who loves, who crowns the diverse divisions of his work by a species of Alleluia.*

* * *

It has been said that several of the themes in this symphony were taken from Styrian and Carinthian folk-songs.†

The symphony, dedicated to Prince von Lobkowitz and Count Rasoumoffsky, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. Two trombones are added in the fourth and fifth movements and a piccolo in the fourth. The work was published in 1809.‡

*I have condensed and paraphrased the beautiful pages of M. d'Indy (65–74). A translation into English of his "Beethoven" has been published by the Boston Music Company.—P. H.

†See the volume of folk-songs collected by Professor Kuhac, of Agram.

‡Beethoven in June, 1808, offered this symphony and the one in E minor, with the Mass in C and the violoncello sonata, A major, Op. 69, to Breitkopf and Härtel for 900 florins. This sum, however, "must be paid, according to *Vienna Currency*, in convention coin, and this must be expressly stated on the draft."

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It may here be said that some programme-makers give five movements to this symphony. They make the thunder-storm an independent movement. Others divide the work into three movements, beginning the third with the "jolly gathering of country-folk."

* * *

One of the earliest performances in Boston of this symphony was at a Boston Academy of Music Concert, January 15, 1842. The programme included Cherubini's overture, "Les deux Journess" (*sic*) ; a song, "The Stormy Petrel," by the Chevalier Neukomm and sung by Mr. Root; an oboe solo, fantasia, "Norma," played by "Signor Ribas";* and then the first two movements of the "Pastoral" Symphony ended the first part. The programme stated that the notes of quail and cuckoo are heard in the second movement. Part II. began with the last three movements of the "Pastoral," after which Mr. Wetherby sang a ballad, "When the Flowers of Hope are Fading," by Linley, and the overture to "Masaniello," by Caraffa (*sic*), ended the concert. The programme published this Macedonian appeal: "The Academy regret to be obliged to add that without increased patronage the series of concerts they were prepared to give must be discontinued, as the receipts fall far short of the expenses. The hopes entertained of a different result have induced the Academy to persevere thus far, and it will be with great reluctance that they

*Antoine L. De Ribas, born at Madrid on January 12, 1814, died in Boston on January 28, 1907. A distinguished virtuoso, he made his first appearance in London in 1837 ; in New York in 1839. He was the first oboe when the Boston Symphony Orchestra was established in 1881. His associate at the oboe desk was Paul Fischer.

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abandon their plan." The concert were continued, certainly until February 27, 1847.*

* * *

Ries tells us that Beethoven often laughed at the idea of "musical painting," even in the two oratorios of Haydn, whose talent he fully appreciated, but that he often thought of a set and stated argument when he composed. He especially disclaimed any attempt at "painting" in this symphony; yet one analyst found in the music the adventures of an honest citizen of a little town—it was located in Bavaria—who took his children with him for a holiday outing. Another analyst, in a pantheistic trance, heard in the music "all the voices of Nature." William Gardiner in 1832 made a remark, a singular one for that period: "Beethoven in his 'Pastoral' Symphony has given us the warm hum of the insects by the side of the babbling brook; and as our musical enterprise enlarges, noises will be introduced into the modern orchestra that will give a new feature to our grand performances."

Ambros wrote in "The Boundaries of Music and Poetry": "After all, the very superscriptions 'Sinfonia eroica,' 'Sinfonia pastorale,' point to a profound individuality of the art work, which is by no means deducible from the mere play of the tones with forms. It has as yet not occurred to anybody to find the 'Heroic' symphony not heroic and the 'Pastoral' symphony not pastoral; but it surely

*The first performance in London was at a concert for the benefit of Mme. Vaughan, on May 27, 1811. Other first performances: Paris, March 15, 1829; Paris Conservatory; Leningrad, March 1, 1833; Spain—Barcelona, in 1866.

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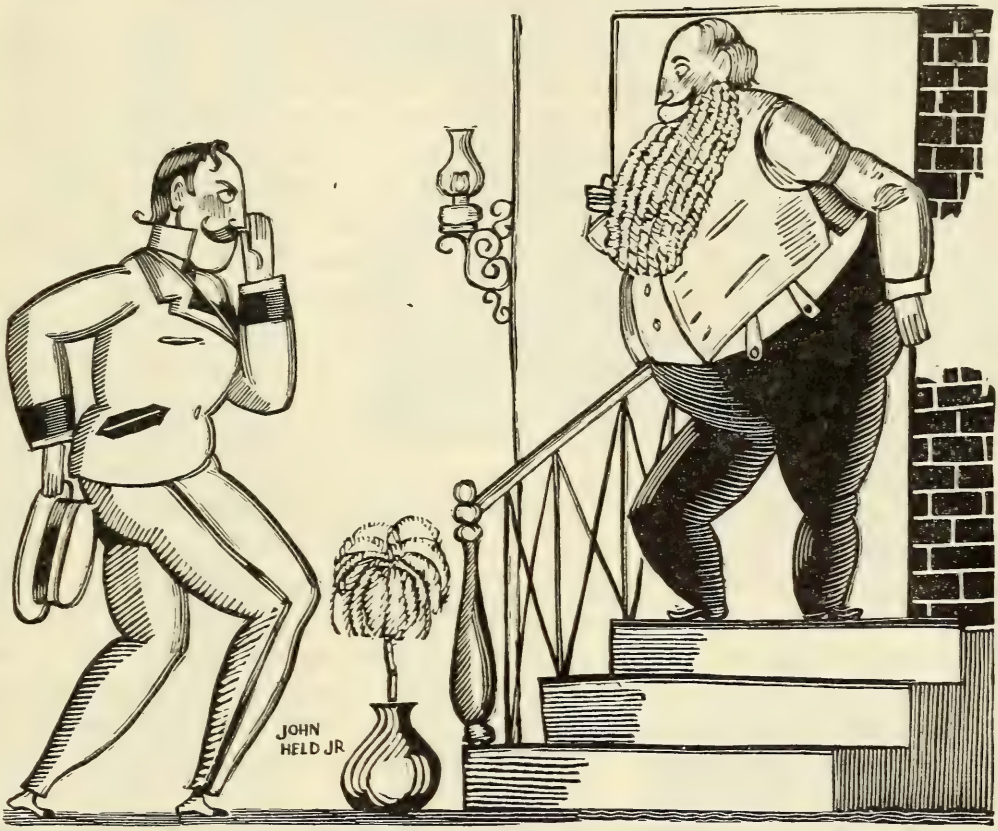
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"You're right, my boy," interrupted the old fossil, "come down cellar; then I'll show you the house."

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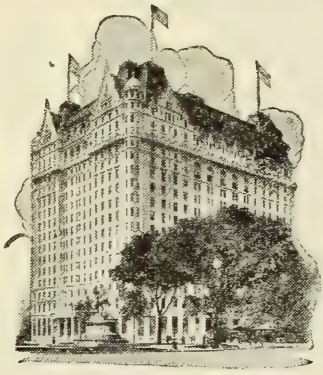
would have called forth contradictions on all sides if the title-pages of both works had been accidentally interchanged. He that denies any other content of music than mere tone-forms set in motion has no right whatever to join in this contradiction."

But Hanslick questioned the propriety of the title "Heroic." Rubinstein argued at length against the title. He expressed himself in favor of the programme "to be divined"; against the programme determined in advance: "I believe that a composer puts into his work a certain disposition of his soul, a programme, but with the firm belief that the performer and the hearer will know how to understand it. He often gives to his work a general title as an indication; that is all that is necessary, for no one can pretend to express by speech all the details of a thought. I do not understand programme-music as a deliberate imitation, with the aid of sounds, of certain things or certain events. Such imitation is admissible only in the naïve and the comic. The 'Pastorale' in Western music is a characteristic expression of simple country life, jolly, awkward, rather rude; and this is expressed by a fifth held on the tonic of the bass. The imitation in music of natural phenomena, as storm, thunder, lightning, etc., is precisely one of the naïvetés of which I have spoken, and yet is admitted into art, as the imitation of a cuckoo, the twittering of birds, etc. Beethoven's symphony, with the exception of these imitations, portrays only the mood of the villager and of Nature; and this is why it is programme music in the most logical acceptation of the term."

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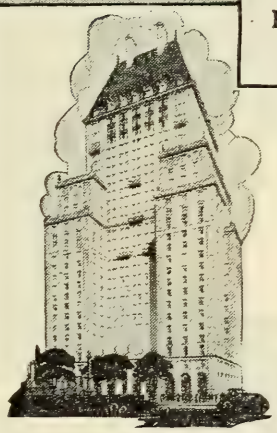
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Mr. Artur Schnabel, born on April 17, 1882, at Lipnik, began at the age of six years to study pianoforte playing with Hans Schmitt. In the years 1888–1897 he studied with Leschetitzky at Vienna. He soon became known as a virtuoso, especially as an interpreter of Brahms. In 1919 he received the title of professor. He married the contralto Therese Behr, a distinguished concert singer. Among his compositions are a string quartet, a Dance Suite for the pianoforte, and a solo sonata for violin. With Karl Flesch he edited an edition of Mozart's sonatas for violin and pianoforte. His dwelling place is Berlin.

Mr. Schnabel first visited the United States in 1921 and gave a recital in New York on December 27 of that year. On March 30, 1923, he played in Boston Beethoven's Concerto, G major, No. 4, Mr. Monteux conductor. He took part in Boston in the Brahms Festival of the Boston Symphony Orchestra, Dr. Koussevitzky, conductor, of March 1930: March 23, Piano Concerto, B-flat major, No. 2. March 25, Op. 119—Intermezzo, B minor, Intermezzo, E minor, Intermezzo, C major, Rhapsody E-flat major; and with the Burgin String Quartet, the Piano Quintet, Op. 34*a*. March 26, Piano Concerto, D minor, No. 1.
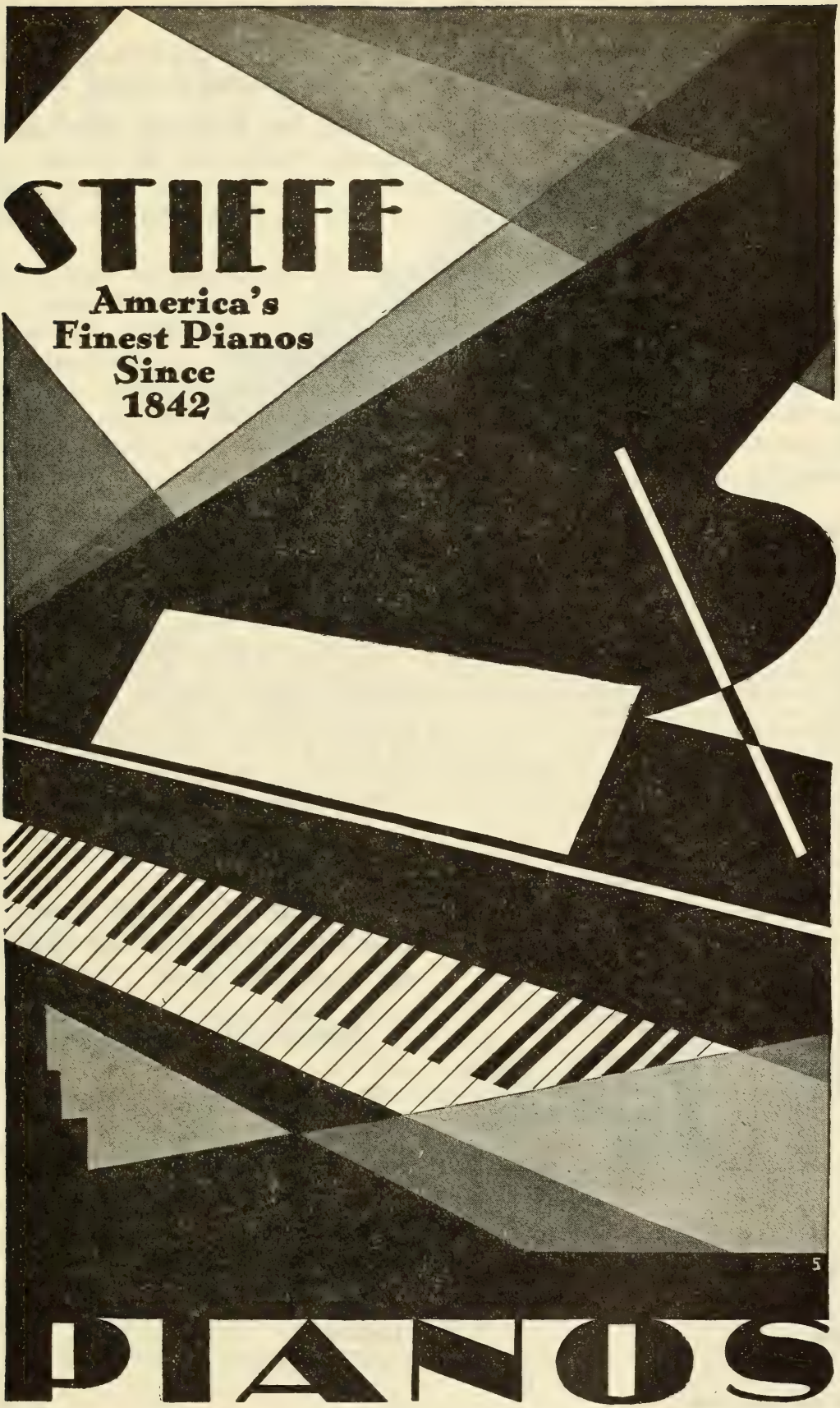


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Concerto in G major, for Pianoforte, No. 4, Op. 58

Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827)

This concerto was probably composed for the most part, and it was surely completed, in 1806, although Schindler, on advice from Ries, named 1804 as the year, and an edition of the concerto published by Breitkopf & Härtel states that the year 1805 saw the completion.

The concerto was performed by Beethoven in one of two private subscription concerts of his works given in the dwelling-house of Prince Lobkowitz, Vienna, in March 1807. The first public performance was in the Theatre an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky*; Hymn with Latin text written in

*Josephine Kilitzky, born in 1790, was persuaded to sing after Anna Pauline Milder refused, in obedience to her betrothed, one Hauptmann, a jeweller, who grew angry when Beethoven called him "a stupid ass." Antonia Campi's husband was vexed because she had not been asked first, and he would not allow her to sing, though she had a beautiful voice in spite of the fact that she had seventeen children, among them four pairs of twins and a set of triplets. Josephine was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.



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church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

When A. W. Thayer published his catalogue on Beethoven's compositions (1865), Carl Haslinger, music publisher and composer, was in possession of autograph cadenzas written by Beethoven for this concerto. Two were for the first movement. Over one of them, which had very difficult double trills towards the end, Beethoven had written "Cadenza (ma senza cadere)." There was a cadenza for the Rondo. Haslinger died late in 1868; his publishing business passed through purchase into the house of Schlesinger (Rob. Lienau), of Berlin. Franz Kullak, the editor of the five concertos in the Steingräber edition, published the three cadenzas in an appendix to the Fourth Concerto, and said in a footnote that these cadenzas, which are undoubtedly Beethoven's, were not published during the life of the composer, and that the autograph manuscripts were in possession of the firm of Breitkopf & Härtel, who were the first to publish them.

The score was dedicated "humbly" by Beethoven to "His Imperial Highness, the Archduke Rudolph of Austria."

The orchestral part of the concerto is scored for flute, two oboes,



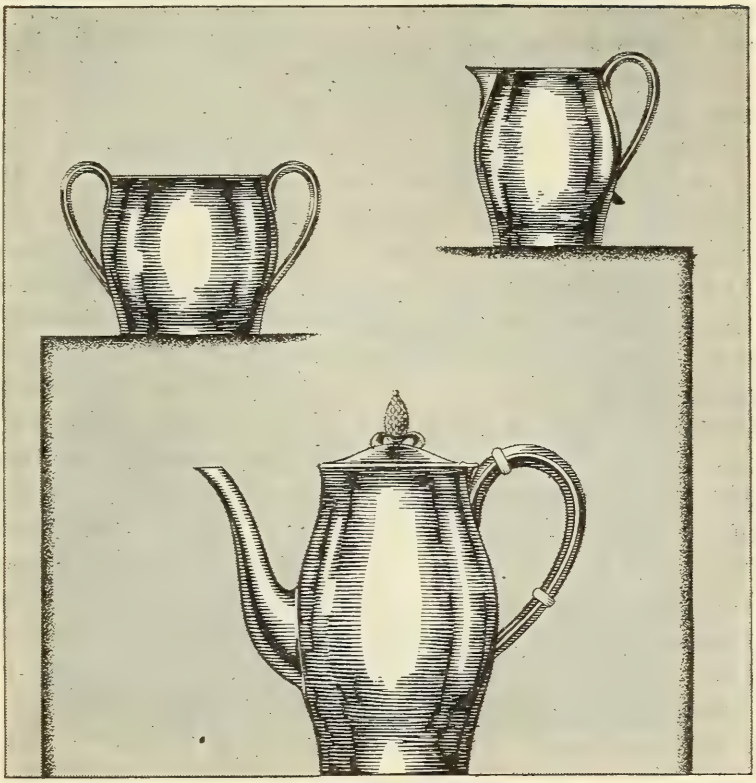
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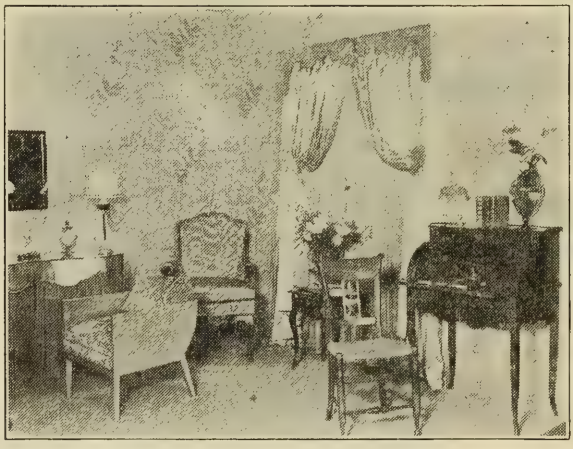
145 Tremont Street Boston, Massachusetts

two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro moderato, G major, 4-4. The first movement, contrary to the tradition that prevailed at the time, begins with the pianoforte alone. The pianoforte announces the first four measures of the first theme, five measures if an introductory chord be counted. (These measures are to be found in a sketch-book of Beethoven which is dated 1803, but in this book they end in the tonic, and not in the dominant.) The orchestra then enters in B major, but soon returns to G major, and develops the theme, until after a short climax with a modulation a second theme appears, which is given to the first violins. There is a third theme fortissimo in G major, with a supplement for the wood-wind instruments, and still another new theme, an expressive melody in B-flat major.

II. Andante con moto, E minor, 2-4. This movement is free in form. Beethoven put a footnote in the full score to this effect: "During the whole Andante, the pianist must use the soft pedal (*una corda*) unintermittently; the sign 'Ped' refers to the occasional use of the ordinary pedal." This footnote is contradicted at one point in the score by the marking *"tre corde"* for five measures near the end of the movement. A stern and powerful recitative for strings alternates with gentle and melodic passages for the pianoforte. "The strings of the orchestra keep repeating a forbidding figure of strongly marked rhythm in staccato octaves; this figure continues at intervals in stern, unchanging forte through about

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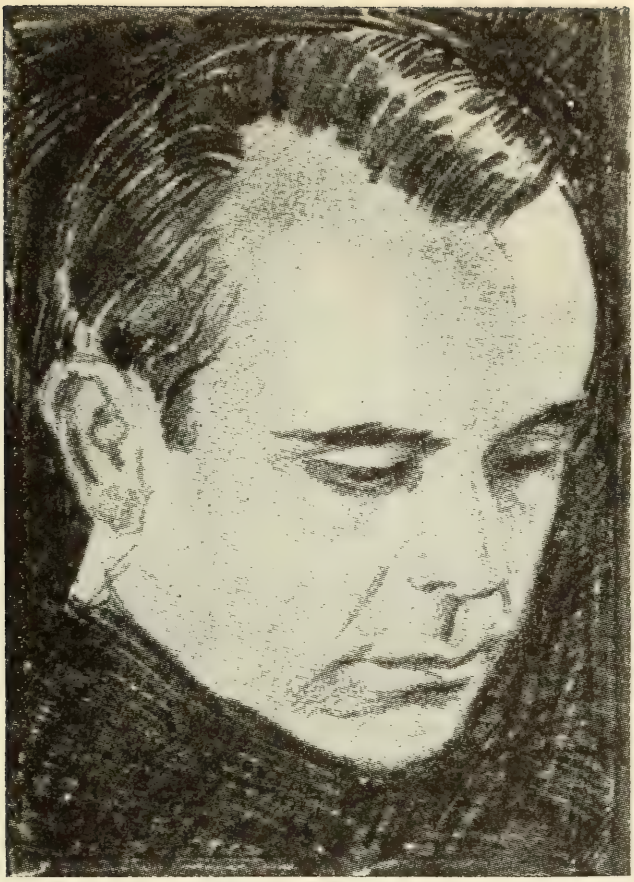


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half the movement and then gradually dies away. In the intervals of this harsh theme the pianoforte as it were improvises little scraps of the tenderest, sweetest harmony and melody, rising for a moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase; saying as plainly as an orchestra can say it, 'The rest is silence!'" (*William Foster Apthorp*).

III. Rondo: Vivace. The first theme, of a sunny and gay character, is announced immediately by the strings. The pianoforte follows with a variation. A short but more melodic phrase for the strings is also taken up by the pianoforte. A third theme, of a bolder character, is announced by the orchestra. The fourth theme is given to the pianoforte. The Rondo, "of a reckless, devil-may-care spirit in its jollity," is based on this thematic material. At the end the tempo becomes presto.

The first performance of the Fourth Concerto in Boston was probably by Robert Heller* at a Germania concert, February 4,

*Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre; but came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second

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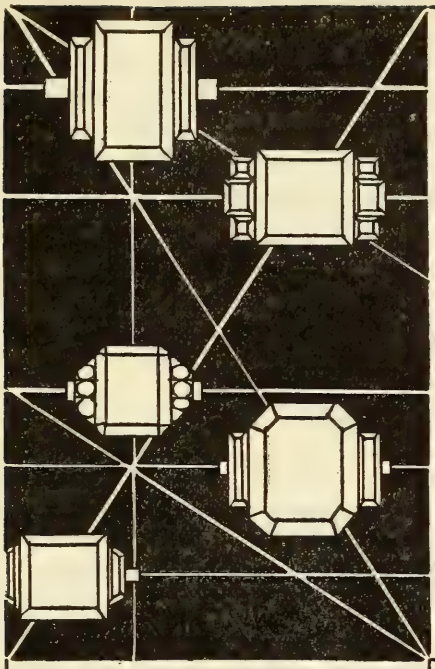
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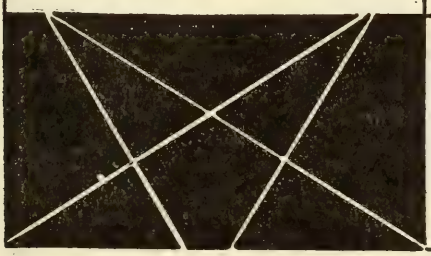
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1854. He played Beethoven's Fifth Concerto at a Germania concert, March 4 of that year.

The Fourth Concerto has been played in Boston at concerts of the Boston Symphony Orchestra by George W. Sumner (December 17, 1881), Carl Baermann (January 27, 1883, December 23, 1893), Mary E. Garlichs (November 29, 1884), Anna Clark-Steiniger (November 14, 1885), Rafael Joseffy (December 18, 1886), Ferruccio B. Busoni (November 14, 1891), Ernst von Dohnanyi (March 17, 1900), Otto Neitzel (December 22, 1906), Leopold Godowsky (December 14, 1912), Harold Bauer (November 28, 1914), Winifred Christie (April 27, 1917), Arthur Rubinstein (April 1, 1921); Artur Schnabel, March 30, 1923; Edouard Risler (February 22, 1924).

OVERTURE TO "LEONORE" NO. 3, OP. 72 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts

sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Minn. & Co., New York, 1897).

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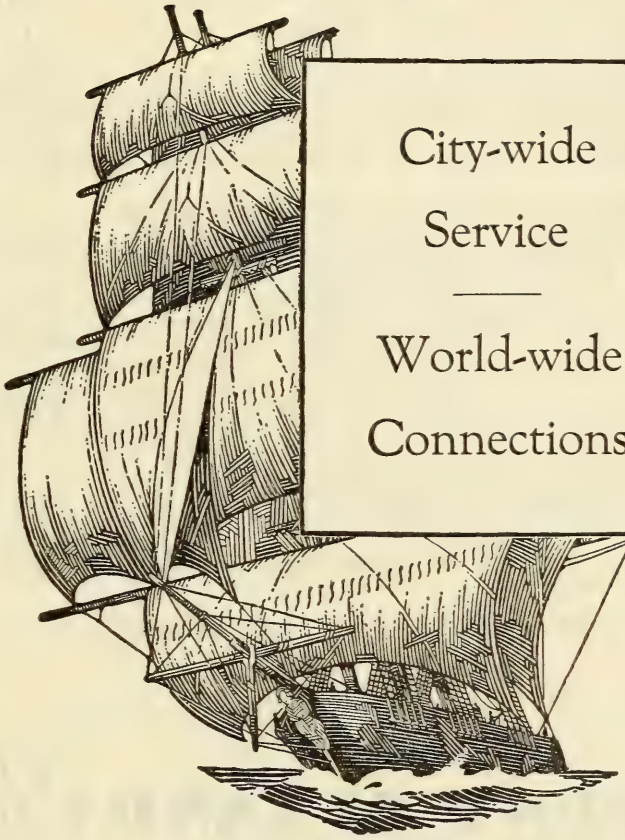
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and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theatre an der Wien,* Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine.† The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Cache; Wachthauptmann, Meister. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack

*It was Beethoven's wish to have produced his opera under the title of "Leonore," but the management of the Theater an der Wein, and many of the composer's friends, urged him to call his work "Fidelio" to distinguish it from the operas of Gaveaux and Paer which had been produced with the name "Leonore." The opera was, however, published in 1810 as "Leonore." Beethoven ascribed the early failures of his opera to the change in title.

†Pauline Anna Milder was born in Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterwards interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünster-Lexicon Berlins.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiege von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn; yet she sang as a guest in Copenhagen and Petrograd. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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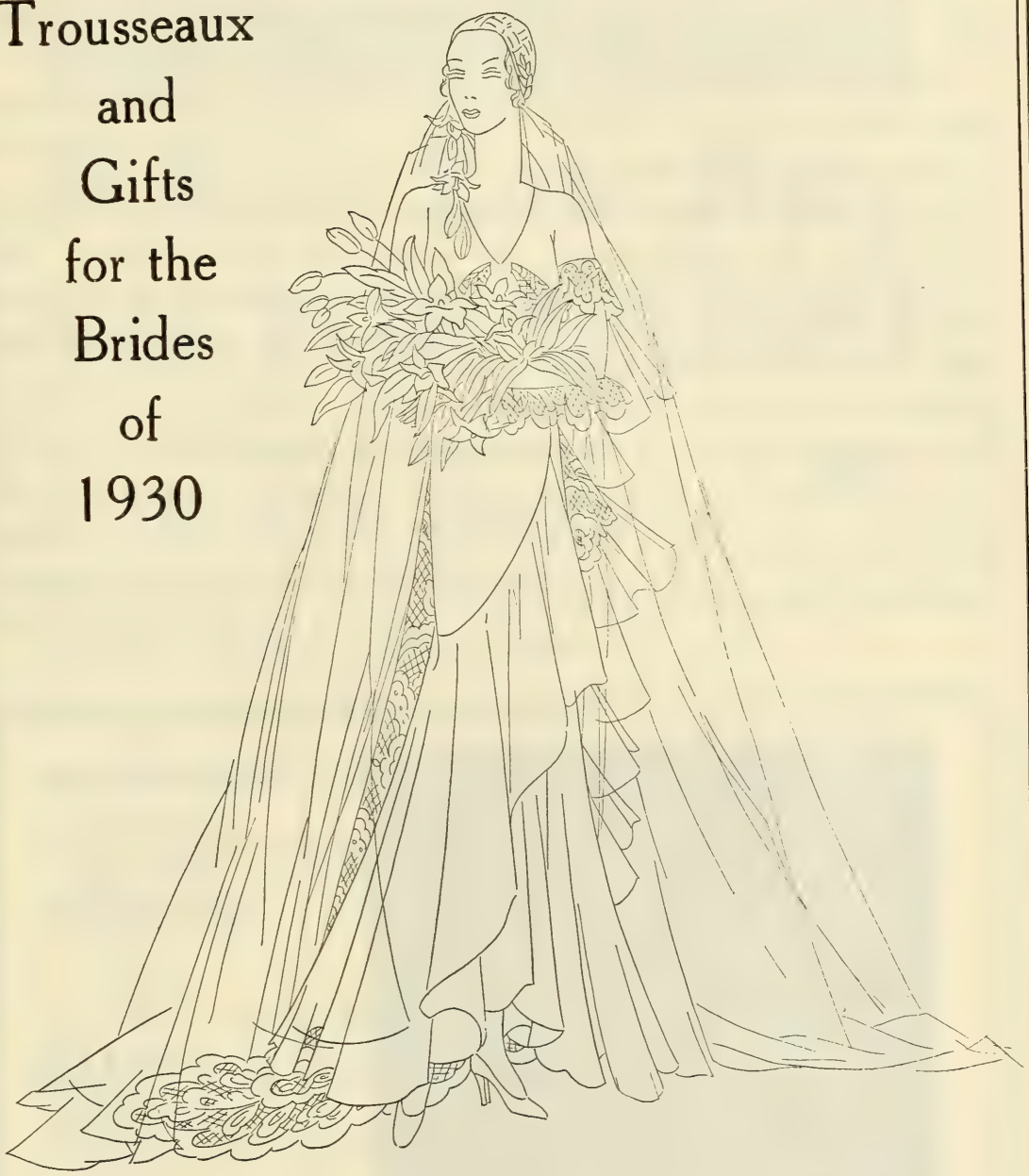
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of sufficient rehearsals." Beethoven had received the text in 1804. He worked on the music the following summer at Hetzendorf. On his return to Vienna, rehearsals were begun. In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, it was now (1805), somewhat defective, simply from lack of stage experience."

In the year that saw the production of "Fidelio," Napoleon's army was hastening toward Vienna. There was an exodus from the town of the nobility, merchants, and other residents. The vanguard of the French army entered on November 13. Those of the Viennese who would have appreciated the opera had fled the town. The theatre was not well filled. Many in the audience were or had been officers in Napoleon's army. The success of the opera was small. Only two performances followed the first. At the first and at the second the overture, "Leonora," No. 2, was performed. Dr. Henry Reeve, not a musician, heard the opera at the third performance. He gave an account of what took place: "Beethoven presided at the pianoforte and directed the performance himself. He is a small, dark, young-looking man, wears spectacles, and is like Mr. Koenig.* This is the first opera he ever composed, and it was much applauded;

*Koenig was the inventor of a printing press.



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a copy of complimentary verses was showered down from the upper gallery at the end of the piece.* . . . The story and plan of the piece are a miserable mixture of low manners and romantic situations; the airs, duets, and choruses equal to any praise. The several overtures, for there is an overture to each act,† appear to be too artificially composed to be generally pleasing, especially on first being heard. Intricacy is the character of Beethoven's music, and it requires a well-practiced ear or a frequent repetition of the same piece to understand and distinguish its beauties."

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore," No. 3, a remodelled form of No. 2, was the overture. There was talk of a performance at Prague in 1807. Beethoven wrote for it a new overture, retaining the theme derived from Florestan's air, "In des Lebens Frühlingstagen." The other material in Nos. 2 and 3 was not used. The opera was not performed; the autograph of the overture disappeared. "Fidelio"

*The verses were written by Beethoven's friend Stephan von Breuning. He had the printed copies distributed among the audience.

†It is not easy to know what is here meant. There were not any entr'actes for the opera, which was in three acts when it was first produced.

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was revived at Vienna in 1814. For this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "re-wrote and bettered" the opera by working on it from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st, Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup of wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried, the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death, a score of an overture in C was found among his manuscripts.

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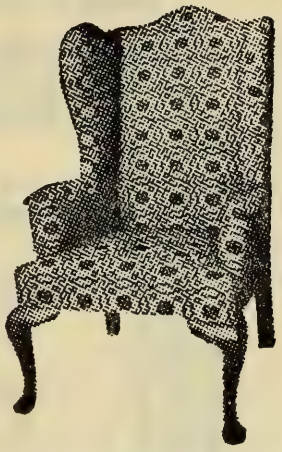
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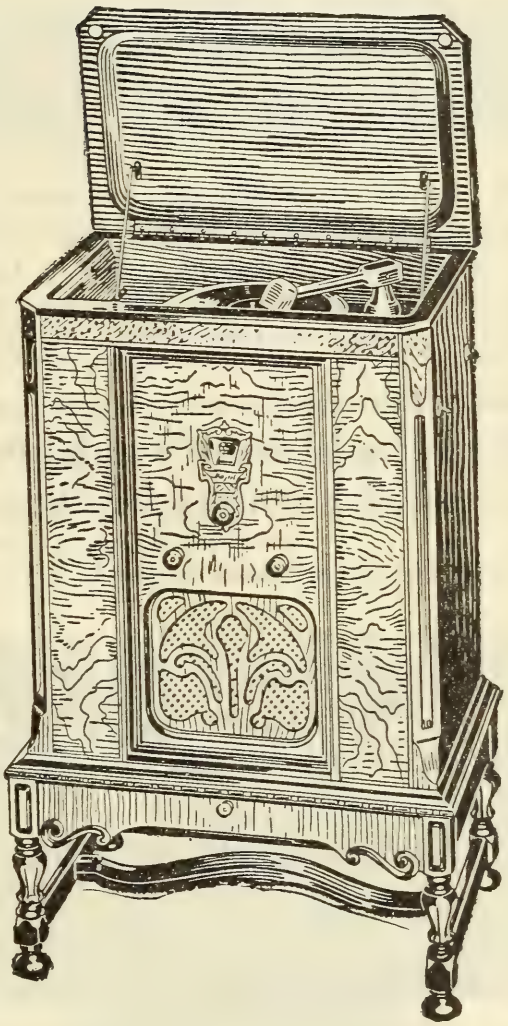
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It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^mo." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It was said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts of the opera. The objection to this is that the trumpet episode of the prison will then discount the dramatic ending of the overture when it comes

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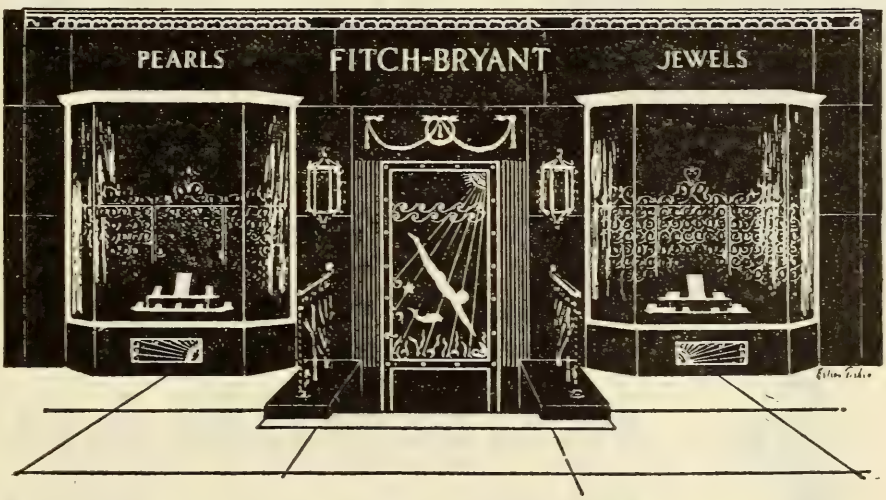
138 NEWBURY STREET — **BOSTON, MASS.**

in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with Florestan soliloquy. Bülow therefore performed the overture at the end of the opera. Zumpe did likewise in Munich. They argued with Wagner that this overture is the quintessence of the opera, "the complete and definite synthesis of the drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Sophie Cruvelli took the part of Leonore, and Ferdinand Hiller conducted. When "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene. This scene was then counted a third act. Mottl and Mahler accepted

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this tradition. The objection has been made to this that after the peroration, the little orchestral introduction to the second scene sounds rather thin. To meet this objection, a pause was made for several minutes after the overture.

The key of the "Leonore" Overture No. 3 is C major. A short fortissimo is struck. It is diminished by wood-wind and horns, then taken up, piano, by the strings. From this G there is a descent down the scale of C major to a mysterious F-sharp. The key of B minor is reached, finally A-flat major, when the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera), is played. The theme of the Allegro, C major, begins pianissimo, first violins and violoncellos, and waxes impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call off stage. The twice-repeated call is answered in each instance by the short song of thanksgiving from the same scene. Leonore's words are: "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). The third part is developed in general as the first part and leads to a wildly jubilant coda.



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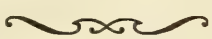
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The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J. Webb was the conductor. The score and the parts were borrowed; for the programme of a concert by the Society on January 24, 1852, states that the Overture was then "presented by C. C. Perkins, Esq."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

The overture "Leonore No. 2" was seldom performed. It was played at the three early introductions of "Fidelio" at the Theater an der Wien and at a few concerts. The *Freimuthigen* had this to say:

"The overture to 'Fidelio' was recently played in the Augarten, and all impartial hearers, musicians, and amateurs were agreed that any music so unconnected, harsh, confused, and discordant had never before been written. The most grotesque modulations, in truly ghastly harmony, follow one another through the piece; and the few trivial ideas that there are, which, however, are carefully guarded from anything like nobility—as, for instance, a post-horn solo, doubtless referring to the arrival of the governor—complete the disagreeable and deafening impression."

* * *

"Fidelio" was performed in Boston for the first time on April 1,

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The first performance in New York was at the Park Theatre, September 9, 1839: Leonora, Mrs. Martyn; Marcellina, Miss Poole; Florestan, Manvers; Jacquino, Edwin; Pizarro, Giubilei; Don Fernando, Nickinson; Rocco, Martyn. This performance was in English. Professor Odell, noticing this performance in his "Annals of the New York Stage," says: " 'Fidelio' was not then, nor has it ever been in New York, a popular opera. My experience has taught me that critics cry for it and that the public stay away from it."

* * *

The libretto of Gaveaux's "Léonore, ou l'Amour Conjugal," was by Jean Nicolas Bouilly, a pompous, foolish fellow, they say. He wrote other librettos, the best known among them being the book of Cherubini's "Les Deux Journées" ("The Water-Carrier"). The authors of

*Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal chords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario; then the misfortune befell him. We were indebted for these facts to Beutler's daughter, the late Mrs. Clara Tippett, of Boston.

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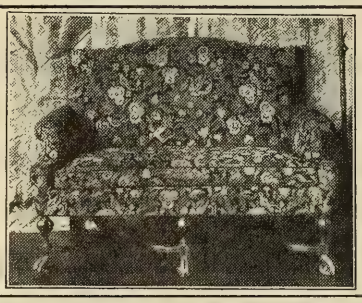
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"Annales Dramatiques" (Paris, 1809) said that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success. His "Pierre-le-Grand," is a comedy in four acts, with music by Grétry (Paris, January 13, 1790). Grétry says in his "Essais sur la Musique" that in this opera he endeavored "to strengthen the musical color, that is to say, the harmonies and the orchestration; but I did not change my first intentions: the plan and the song were for the stage; the orchestration, although it was more vigorous, was only for the coloring." The authors of the "Annales Dramatiques" wrote: "To suit his views to the place of the action, the composer very skilfully put in the overture, and in an arietta, the chief theme of the Russian *air du pas,* which one has seen danced most gracefully at the Opéra by Mlle. Guimard." If this *pas seul* was danced to the "Russian air" in 1790, Marie Madeleine Guimard was then forty-six years old, but young in spirit; for in 1789 she married Jean Étienne Despreaux, who was fifteen years younger than Marie.

Bouilly's "Fanchon la Vieilleuse," a "comédie-vaudeville," was produced at the Vaudeville Theatre, Paris, in 1800; "L'Abbé de l'Épée," a drama in five acts (Théâtre Francais, 1800), was based on the adventure of the young Count de Solar, a deaf-mute from birth, who, being lost in Paris, was handed over by an officer of the police to the abbé de l'Épée.

* * *

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Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761, he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the Church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought; but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born in Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. She went to Paris in 1791, and the next year she

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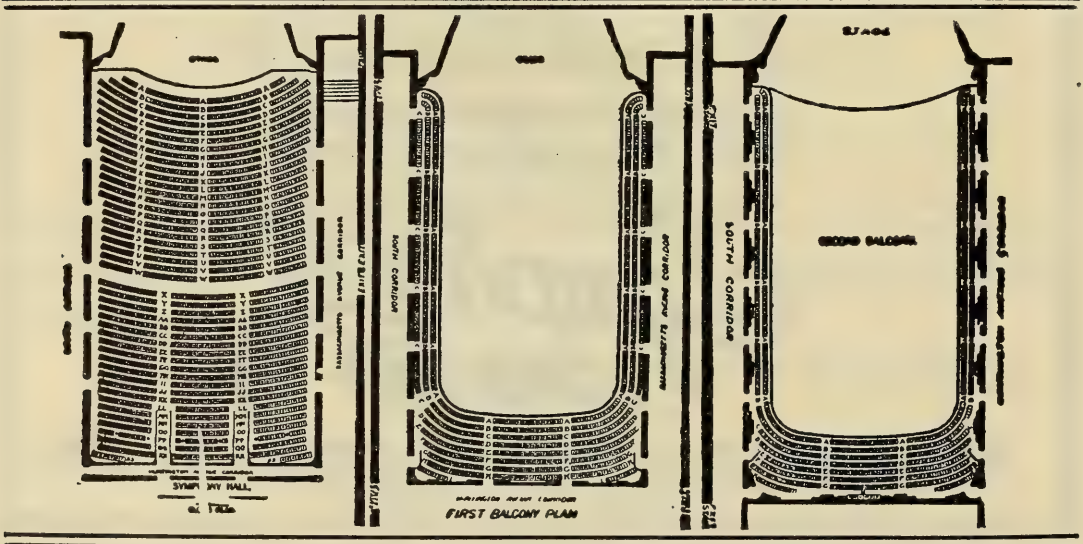
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joined the Opéra-Comique Company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; yet he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly; he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan, 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré

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and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?*

* * *

Ferdinando Paer (Parma, 1771–Paris, 1839), hearing that Gaveaux's opera was successful, wrote, "Leonora, ossia l'Amour Conjugal." From 1801 to 1806 he was Kapellmeister at Dresden; his opera was produced there on October 3, 1804.

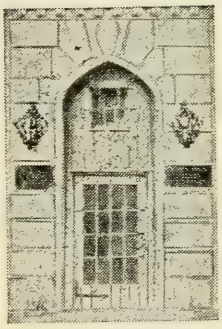
Simon Mayr (Mendorf, Bavaria, 1763–Bergamo, 1845), the teacher of Donizetti, also wrote a "L'Amour Conjugal" (Padua, 1805).

* * *

Vincent d'Indy, in his "Beethoven" (Paris, 1911), writes:

"At the risk of provoking Teutonic wrath, for Germany has made of 'Fidelio' a kind of fetish, let us have the courage to say that this opera is very far, extremely far, from having the value in a dramatic respect of the purely instrumental works, the sonatas, symphonies,

*Gaveaux's opera was printed and published by his brother Simon.



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quartets. It is necessary to recognize the fact that 'Fidelio' did not advance dramatic music one step; it is and it remains an opera that Mozart might have signed; it scarcely marks any progress over the operas of the same period. 'Der Freischütz' and 'Euryanthe,' twenty years later, gave a very different impulse to the German musical drama. . . . One would say that Beethoven busied himself only with applying, like a good pupil, the precepts he had received from Salieri, without trying to break with the Italian conventions, without even attempting to continue the tradition of Gluck's expression. . . . The only dramatically expressive page is that where the young woman, triumphing over Pizarro's hate, throws herself into her husband's arms, thus bringing forward a passionate explosion of the sublime love-phrase, hitherto contained only in *esperante* forms. . . .

"But what is to be said of the three overtures in C major, in which the whole drama is unrolled before our eyes? What to say especially of the overture No. 3? In these compositions, the theme of lamentation and the theme of hope, which are as the impersonation of the two characters, little by little, at the close of a bitter struggle against hate, unite, to transform themselves, after the fanfare that frees, into the glow of the most passionate love."

Compare with M. d'Indy's judgment on "Fidelio" the enthusiastic chapter in Berlioz' "À travers Chants," inspired by the production at the Théâtre Lyrique, Paris (May 5, 1860: Mmes. Pauline Viardot and Amélie Faivre, MM. Battaille, Guerdi, Serène, Vanaud).

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Twenty-second Programme

FRIDAY AFTERNOON, APRIL 18, at 2.30 o'clock

SATURDAY EVENING, APRIL 19, at 8.15 o'clock

Stravinsky . . . . . "Apollon Musagete"

Scene I. Birth of Apollo Ballet.
Scene II. Variation of Apollo (Apollo and the Muses)—Variation of Polymnia—Variation of Terpsichore—Variation of Apollo—Apollo and Terpsichore—Coda (Apollo and the Muses)—Apotheosis.

Gardner . . . . . "Broadway"

Saint Saëns . . . Symphony in C minor No. 3, Op. 78

I. Adagio; Allegro moderato; poco adagio.
II. Allegro moderato; Presto; Maestoso; Allegro.

Organ: Albert Snow

There will be an intermission before the symphony

A lecture on this programme will be given on Thursday, April 17, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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Bach—Denke Doch

Schubert—The Crow

Schubert—Joys of Childhood

Hugo Wolf—"Blessed be the Holy Mother"

Hugo Wolf—E'en Little Things

Josten—Roundelay

Santoliquido—Second Persian Poem

Slonimsky—My Little Pool

Bacon—The Last Invocation (Whitman)

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Dr. SERGE KOUSSEVITZKY, Conductor

FORTY-NINTH SEASON, 1929–1930

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Concert-master	Kreinin, B.	Kassman, N.	Hamilton, V.	Eisler, D.
Theodorowicz, J.				
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Bernard, A.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Rochut, J.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Lorbeer, H.	Blot, G.	Perret, G.	Kenfield, L.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
			White, L.

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Twenty-second Programme

FRIDAY AFTERNOON, APRIL 18, at 2.30 o'clock

SATURDAY EVENING, APRIL 19, at 8.15 o'clock

Stravinsky . . . . . "Apollon Musagète," Ballet

Scene I. Birth of Apollo.
Scene II. Variation of Apollo (Apollo and the Muses)—Variation of Polymnia—Variation of Terpsichore—Variation of Apollo—Apollo and Terpsichore—Coda (Apollo and the Muses)—Apotheosis.

Gardner . . . . . "Broadway"

(Conducted by the Composer)
(First performance)

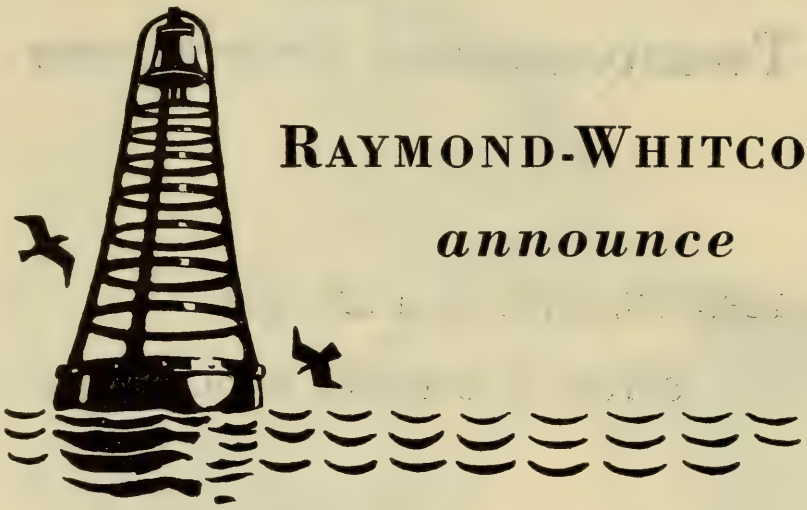
Saint Saëns . . . Symphony in C minor No. 3, Op. 78

I. Adagio; Allegro moderato; poco adagio.
II. Allegro moderato; Presto; Maestoso; Allegro.

Organ: ALBERT SNOW

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"Apollon Musagète" ("Apollo, Leader of the Muses"), a Ballet
Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

This music, scored for strings only, was first heard at Elizabeth Coolidge's Chamber Music Festival in the Library of Congress, Washington, D.C., on April 27, 1928. It was then performed by Adolph Bolm and his associates Mmes. Reiman, Holmes, and Page.

The first performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky, conductor, on October 12, 1928.

Serge Diaghilev's Ballet Russe brought out the work in Paris at the Sara Bernhardt Theatre in June, 1928. Serge Lifar mimed Apollo; Mmes. Alice Nikitina, Terpsichore; Lubov Tchernicheva, Calliope; Felia Doubrovska, Polymnia. The choreography was by George Balanchin. Stravinsky conductor "Apollon Musagète," also the ballet "Ode"* by Nicolas Nabokov.

Scene I: Birth of Apollo.

Scene II: Variation of Apollo (Apollo and the Muses)—Variation of Polymnia—Variation of Terpsichore—Variation of Apollo—Apollo and Terpsichore—Coda (Apollo and the Muses)—Apotheosis.

*This "Ode" is written to the verses of an eighteenth-century poet. The verses celebrate the glory of God as represented in an aurora borealis.

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(From the author's preface)

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"Apollo Musagetes," with the same dancers and conductor, was produced in London at His Majesty's Theatre on June 25, 1928. The other compositions were "Cimarosiana," conducted by Dr. Malcolm Sargent, and "The Fire Bird," conducted by Stravinsky.

The Paris correspondent of the *London Times* wrote for the issue of June 22 this article concerning the production at the Sarah Bernhardt Theatre:

"A new work by Stravinsky is inevitably an event of some importance in the world of music, but the developments of his style are perhaps awaited and discussed with greater interest in Paris than in any other capital. The interest of 'Apollo Musagetes' certainly lies primarily in the music, though with the attention half distracted by the color and movement of the stage it is difficult to appreciate fully the beauties of the score.

" 'Apollo Musagetes' has no story and is little more than a series of 'divertissements' dealing with the birth of the god and his inspiration of the Muses. It is dancing rather than action or symbolic significance which counts in 'Apollo.' The choreography by M. Balanchin is founded no doubt on the steps and movements of the classic school, and, while presenting new elements of striking originality and beauty, avoids the grotesque attitudes which have

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marked the productions of recent years. M. Lifar is the Etruscan Apollo of Veii come to life. From the moment when he emerges from the rock upon which his mother Leto is sitting until the chariot descends from the sky to carry him and the Muses to their new home upon Parnassus, he maintains the lines and gestures of archaic sculpture. Compared with the god, the Muses Terpsichore, Calliope, and Polymnia seem strangely nineteenth-century in their formal ballet skirts and tight mauve bodices, but the contrast is not unpleasant, and Mmes. Nikitina, Tchernicheva, and Doubrovska convey with their accustomed grace and beauty the special attributes of each."

* * *

Mr. Bonavia, in the *Daily Telegraph,* wrote of the production of "Apollo" in London:

"That it marks a return to classical tendencies is perhaps an exaggerated way of saying that it consists of clear and less sophisticated music than one would have expected from the composer of 'The Nightingale.'

"There is no plot, but a programme, which for ballet purposes serves probably even better.

"We assist at the very birth of the god; we see him received by two goddessess, who offer him nectar and ambrosia; he grows before





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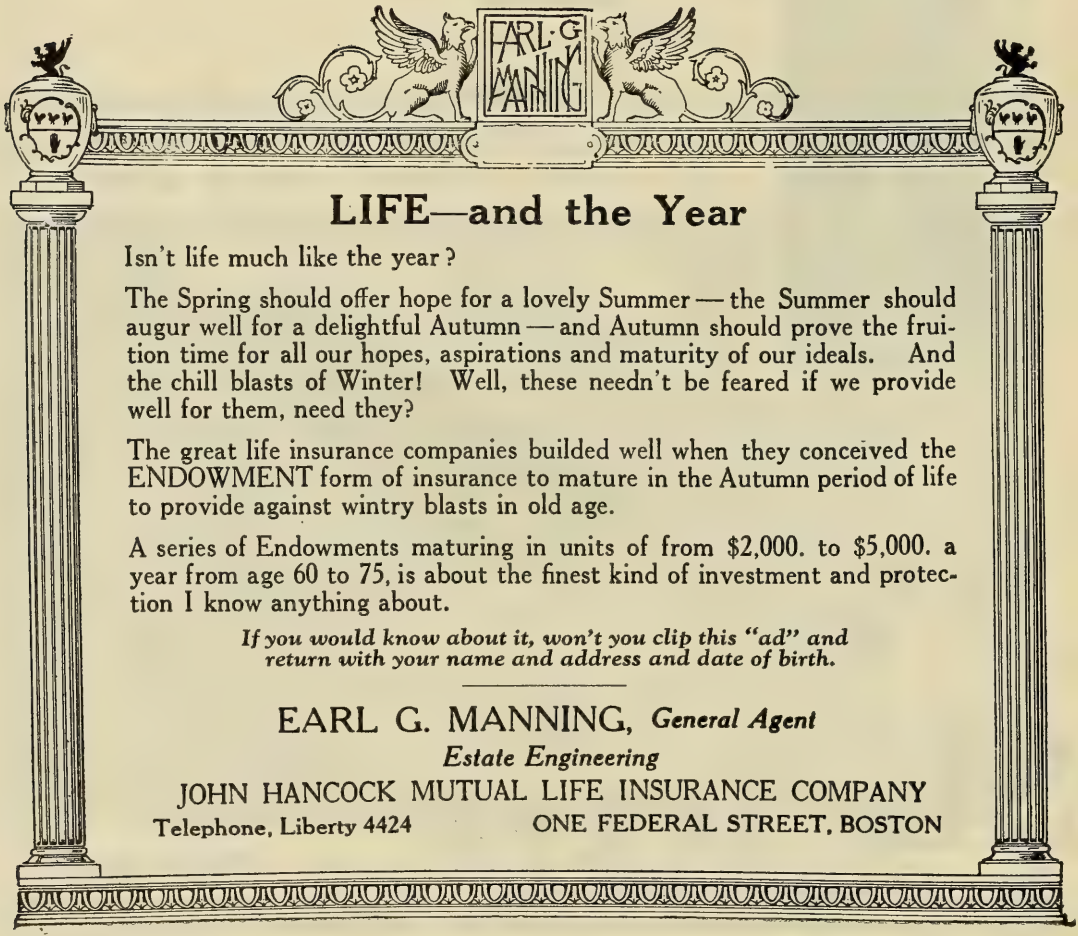
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our eyes, he moves his limbs tentatively at first, then with ever greater confidence he leaps, till we feel sure that this young god was destined from the first to fall under the notice of M. Diaghilev.

"Three Muses appear—Calliope, Polymnia, and Terpsichore. Apollo has something to say and something to give to each of them. With his gifts and under his tuition, they become the guardians of poetry, of mimic action, and of the dance. But, as could be expected, Terpsichore is the favorite. Apollo dances with her a 'pas de deux,' during which, it would seem, they look in the future, and hear the dances which fascinated Europe until the end of the last century, the waltz occupying a conspicuous position.

"This undoubtedly is the part which puzzled the audience most. They expected the incredible, and they found music but too well authenticated; they were waiting for rhythms, constant only in inconstancy, and they heard measures as smooth as those of 'Rosenkavalier.' Naturally enough, there were some who wondered after the performance whether Stravinsky would not some day repudiate the works of his younger days and begin to write in the manner of Tchaikovsky or Mendelssohn.

"It is difficult to say what a man who can adopt or divest him-



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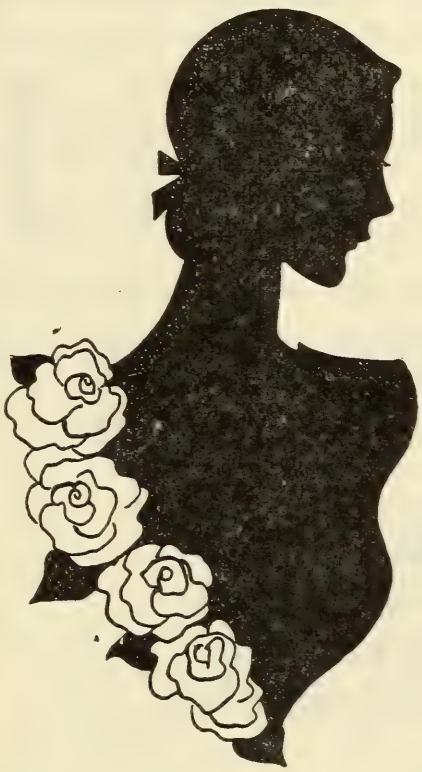
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self of a style as easily as we put on or take off a garment will do next. Perhaps he only chose to be transparent because Apollo was the god of light and the enemy of darkness. But this new style suits the ballet admirably; it is ballet music par excellence, and must have given a free hand to the choreographer, M. G. Balanchin, whose ideas were most admirably carried out."

* * *

The following interesting article by W. H. Haddon Squire was published in the *Christian Science Monitor* of July 14, 1928:

"Stravinsky has spoilt his public. He began a meteoric career by letting off 'fireworks,' and no other contemporary composer has given his admirers so much that may be truly described as sensational. In fact, audiences and critics alike now positively demand that everything he does must startle and dazzle them. They feel cheated if on every occasion the giant does not, in the words of the ancient metaphor. 'Ossa on Olympus heave, on Ossa roll Pelion with all his woods; so scale the starry pole.' They would make the giant their slave.

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Stravinsky ballet, 'Apollo Musagetes.' Instead, we are confronted both on the stage and in the orchestra, with an economy and simplicity that perhaps only the sophisticated will not find puzzling and mistake for bareness or emptiness. Artistically, 'Apollo Musagetes' is the very negation of those ideals which for more than a century have dominated middle Europe and which can be observed running to seed in Strauss's ballet 'The Legend of Joseph.'

"Twenty years have passed since Gordon Craig wrote '. . . in going through the stage-door of the theatre, I saw there the following words, "Sprechen streng verboten," which means "Speaking Strictly Forbidden." The first moment I thought I was in heaven. I thought, "At last they have discovered the Art of the Theatre." . . .' And happily, in the art-form of ballet, unlike in that of opera, speaking is strictly forbidden. Apollo Musagetes and his Muses and goddesses do not demean themselves by the utterance of our common tongue.

"Their eloquence is music made visible in movement—a language more fitting for gods and goddesses, Apollo Musagetes, and his Muses; and we were left in no doubt that on this occasion Terpsichore was of the three his favorite Muse, as obviously she was also of her brilliant choreographer—George Balanchin—to say nothing of the composer himself.

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"There are two ways of approaching Stravinsky's score. The first, followed by nearly all the professional critics, is carefully to detach the music from the ballet and consider it purely as music. The second is to regard the ballet as a whole and examine the score, its substance, style, and treatment, by their relations to the rest of what is, after all, a synthetic form. And it need not be urged that in either case it is useless to bring to 'Apollo Musagetes,' those æsthetic ideals which were responsible for the famous catch-phrase, 'Every picture tells a story.'

"Scored wholly for string orchestra this simple music—a child can understand it—is in the authentic ballet tradition. One is constantly diverted by melodic turns and rhythms that are as familiar as the flounced skirt of the ballerina herself. This, no doubt, explains why many critics describe the score as 'commonplace.' For anyone with ears to hear, however, even a single performance reveals a hundred felicities and a sober yet apparent beauty. It is said by those who dance to this music that familiarity only adds to its attractiveness.

"Musicians generally, and composers in particular, are apt to lag behind their colleagues who use the brush and pen. Inspired by a wide artistic culture, Stravinsky's art is definitely of its time.

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While still a young boy, Serge Prokofieff took a symphony he had composed to one of his teachers. "Pretty good", the teacher commented, "but you use only tonic, dominant and subdominant chords." Thereupon Serge Prokofieff determined forever to avoid saying in music what others had said before him—determined to be himself.

Thus it is safe to assume that when Prokofieff later composed a symphony along classical lines, he was not content merely to repeat what eighteenth century composers had written. Rather, he put into his "Classical Symphony" his own energetic, impetuous, and modern personality. The form he adopted may be as clear and uninvolved as Mozart's, yet he is concise like a present-day short story writer . . . his melodies flow with modern spontaneity, sparkle with roguish wit . . . his harmonies surprise by their unexpectedness and freedom . . . his orchestra glistens with gem-like splendor.

This delightful specimen of Prokofieff's art, the "Classical Symphony", has been Victor-recorded by the Boston Symphony Orchestra. Dr. Serge Koussevitzky, the conductor, who is a protagonist of Prokofieff's work, directed the world premiere of this symphony at Paris in 1921. Thus you may be sure that the interpretation is authentic and the orchestral playing of breath-taking perfection and brilliance.

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(Born at Yelizavetgrad, Russia, in 1893; now living in New York)

Mr. Gardner's "Broadway" was composed in 1924. It is scored for piccolo, three flutes, two oboes, English horn, two A clarinets, one E-flat clarinet, one bass clarinet, two bassoons, one double-bassoon,

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six horns, three alto saxophones, five trumpets, three trombones, tuba, two harps, banjo, and various percussion instruments, organ, and the usual strings.

There are no subtitles; there is no descriptive note on the score. Mr. Gardner writes that he does not like to talk about his music before it is played. "My piece," he writes, "is not built on any programme, but comes out of the emotions; emotions are purely personal affairs and are not good to discuss publicly. Then, again, a piece can mean a different thing to each individual. I would always say, let's hear it first."

* * *

During the last years, Mr. Gardner's time has been divided between concert work, composition, and teaching.

The parents of Mr. Gardner, obliged to escape from Russia on account of the programs that occasionally occurred, came to Providence, R.I. There Mr. Gardner at the age of six, began the study of the violin. After a few years he took lessons of Felix Winternitz of Boston and later of Franz Kneisel in New York, studying composition with Percy Goetschius at the Institute of Musical Arts. He became known as a virtuoso, playing throughout the United States, also having appeared as soloist with the New York

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The list of his compositions includes a Concerto in E minor, Op. 18, for violin and orchestra (1920); String Quartet, D minor (awarded the Pulitzer Prize of $1,500 by Columbia University in 1918); Prelude and Fugue for string quartet; Hebraic Fantasie for clarinet and string quartet; Symphonic Poem for orchestra, "New Russia" (awarded Loeb Prize of $500 in New York, 1918; performed by the Philadelphia Symphony Orchestra and in the Stadium, New York); Variations for string quartet; Piano Quintet, F minor (performed at Pittsfield, Mass., in 1925—originally conceived as a symphony); violin pieces with piano accompaniment; piano pieces; songs with piano or orchestra.

ENTR'ACTE

CAMILLE SAINT-SAËNS

By Philip Hale

An enemy of Saint-Saëns—and Saint-Saëns made enemies by his barbed words—might have applied to him the lines of Juvenal:

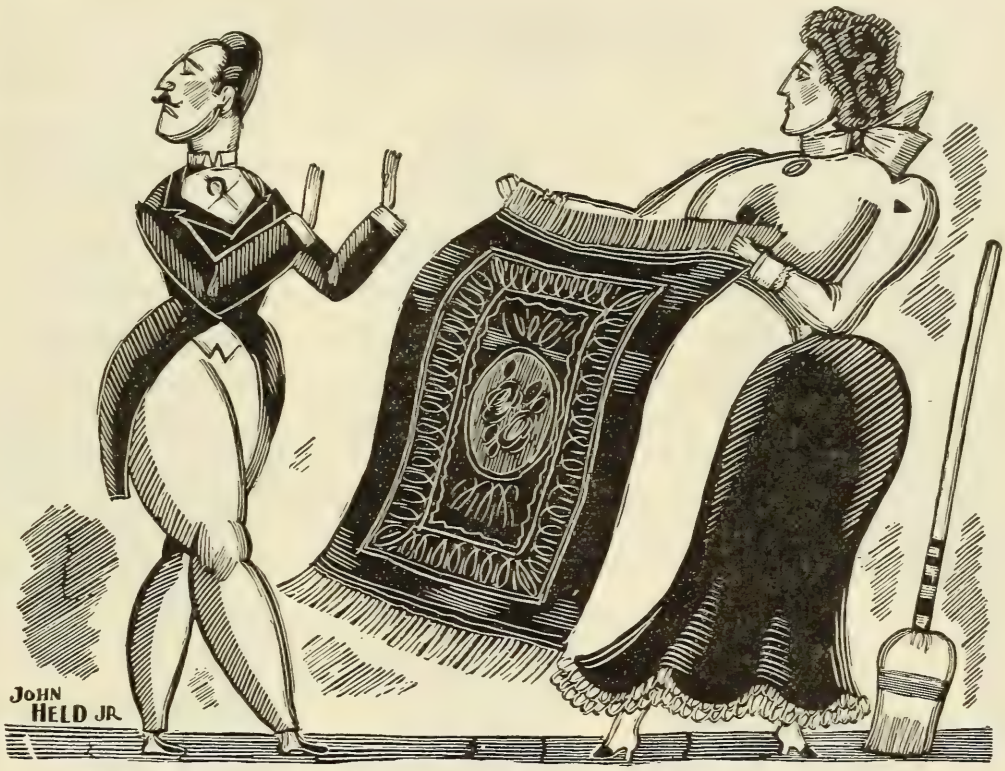
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"Your brilliance is excelled only by your laziness," retorted the little lady.

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Grammaticus, rhetor, geometres, pictor, aliptes,
Augur, schoenobates, medicus, magus, omnia novit.
Graeculus esuriens in coelum, jusseris, ibit.*

For Saint-Saëns was not satisfied with the making of music or the career of a virtuoso. Organist, pianist, caricaturist, dabbler in science, enamoured of mathematics and astronomy, amateur comedian, feuilletonist, critic, traveller, archæologist—he was a restless man.

He was of less than average height, thin, nervous, sick-faced; with great and exposed forehead, hair habitually short, beard frosted. His eyes were almost level with his face. His eagle-beak would have excited the admiration of Sir Charles Napier, who once exclaimed: "Give me a man with plenty of nose." Irritable, whimsical, ironical, paradoxical, indulging in sudden changes of opinion, he was faithful to friends, appreciative of certain rivals, kindly disposed toward young composers, zealous in practical assistance as well as in verbal encouragement. A man that knew the world and sparkled in con-

*Grammarian, painter, augur, rhetorician,
Rope-dancer, conjuror, fiddler, and physician,
All trades his own, your hungry Greekling counts;
And bid him mount the sky—the sky he mounts!
—*Gifford's Translation.*

Compare Dr. Johnson's lines·

All sciences the hungry Monsieur knows,
And bid him go to hell—to hell he goes!

In tune with
the smartest
occasions

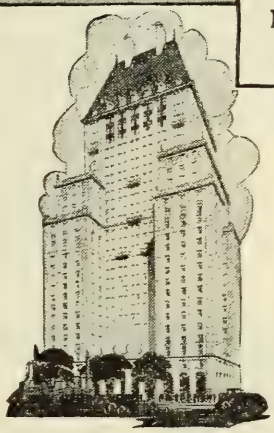
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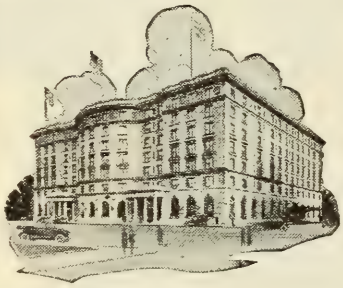
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versation; fond of society; at ease on equal terms with leaders in art, literature, fashion. A man whose Monday receptions were long famous in Paris, eagerly anticipated by *Tout Paris;* yet never so happy as when acting Calchas to Bizet's or Regnault's Helen in Offenbach's delightful "La Belle Hélène," or impersonating in an extraordinary costume Gounod's Marguerite surprised by the casket of jewels. An indefatigable student of Bach, he parodied the Italian opera of the 30's, 40's, 50's, in " 'Gabriella di Vergi,' drama lirico, pochade carnavalesque en parodie d'un opéra italien composé (paroles et musique) par un ancien organiste (œuvre de jeunesse."*

Then there is his amusing "Carnival des Animaux," which was written, as his "Gabriella di Vergi," without intention of publication. A Parisian from crown of head to sole of foot; yet a nomad.

In 1867 Berlioz called Saint-Saëns "one of the greatest musicians of our epoch." In 1878 Bülow lamented in a letter to Hans von Bronsart that there was no musician in Germany like Saint-Saëns "except you and me." Liszt's admiration for Saint-Saëns is well known. In 1918 there were some, even in this country, who applauded him as the greatest living composer. On the other hand, there have been critics who said that he was too much of a musician to be a great composer or creator. The praise of Gounod

*A note added: "The libretto is written in the dialect of Montmartre and the Batignolles, brought there by the Auvergnats." After a private performance at Jules Barbier's in 1884, there was a public performance at La Trompette (Salle des Horticulteurs, March 14, 1885): Alfredo, Levy, tenor; Il Comte di Vergi, Lepers, baritone; Gabriella, Mme. Conneau. Mme. Viardot played the piano; César Franck, the harp.
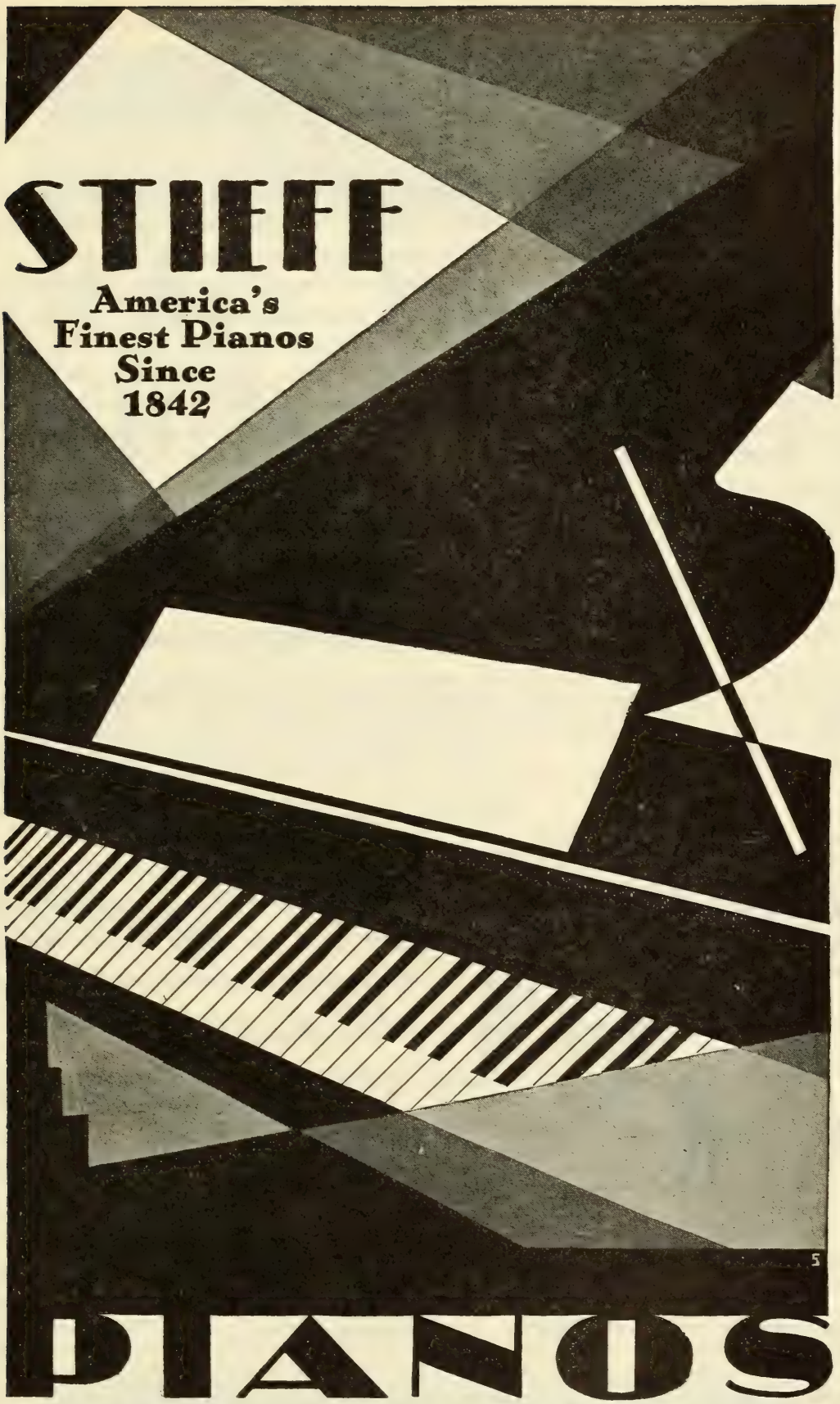


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—"Saint-Saëns will write at will a work à la Rossini, à la Verdi, à la Schumann, à la Wagner"—was counted by them a reproach; it was regarded as a courteous manner of saying, "Saint-Saëns has the unfortunate faculty of assimilation." Hugues Imbert, discussing him, admitted that there is no graver censure than to say of an artist, "He is incapable of being himself."

So far as an intimate knowledge of music as a science is concerned, so far as fluency and ease of expression are concerned, Saint-Saëns was beyond doubt a remarkable musician.

The ambition of the French composer has long been, first of all, the stage. To achieve glory in the opera house is his dream, his struggle. For this he bends every energy. At a time when his colleagues were looking toward the stage, Saint-Saëns hankered after a more solid and durable reputation. His first work of any length was not an opera, not even an operetta; it was a symphony; his second important work was also a symphony; then followed church music, a third symphony, chamber music, concertos, etc.* Not till 1868 did he begin work on his "Samson et Dalila," which was not completed before 1877. His first opera performed in Paris, "Le Timbre d'Argent" (Théâtre Lyrique, February 23, 1877), was not begun until 1875.

Although he wrote over a dozen operas, only one, "Samson et

*His first symphony, E-flat, was composed in 1853 and published in 1855; his second symphony, F major, 1856, was not published. His third symphony, D major, 1859, was not published. The second symphony known today, A minor, 1859, is really the fourth; the third, C minor, 1886, the fifth in order of composition.



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Dalila," has true life in the theatre, and there are some who maintain that it should be performed only as an oratorio, though the scene of Samson's undoing in the second act has a passionate expression rarely found in Saint-Saën's other music. "Henry VIII," praised enthusiastically in 1883, is revived occasionally in Paris. In "Ascanio" there is a timid use of the *Leitmotiv,* but the composer returned quickly to the conventional solo and ensemble, as if he had said to himself: "I have shown that I understand this business; now I must do something to entertain the audience." In "Phryné," written for Sibyl Sanderson, there are pages of rare beauty, as the trio and the scene of the apparition in the second act; the peculiar irony of Saint-Saëns is displayed in the bassoon motive accompanying Dicéphile's virtuous exhortation to his nephew, which motive returns when the nephew realizes the hypocrisy of the old satyr and defiles his bust erected by applauding citizens; yet when the composer tried to write in Offenbach's vein, as in the finale of the first act, the hearer longed for Offenbach himself, whose *canaillerie* is honest and human, whose melody is spontaneous, whose rhythm is irresistible, whose suiting of music to the text is always pertinent. As for the other operas, from "Le Timbre d'Argent" to "L'Ancêtre" and "Déjanire," who now knows or care for them?

Saint-Saëns was mightily influenced in thought and expression by predecessors and contemporaries. First of all by Bach, whose influence is felt in unexpected moments: his wig is seen even among the Grecian scenic accessories of "Phryné." There is no servile imi-



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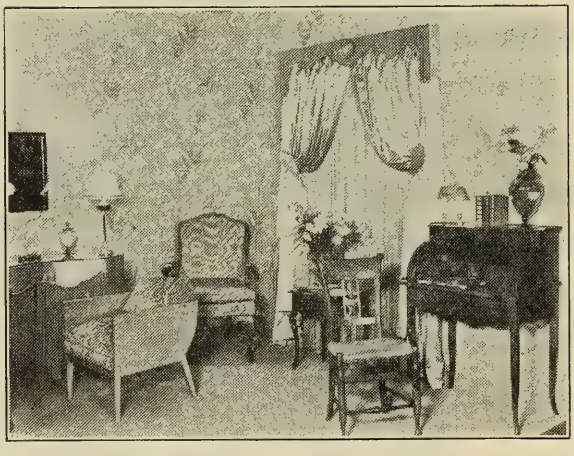
1765

tation, no deliberate attempt to ape the style of the old master. Saint-Saëns had studied Bach so deeply and persistently that it was natural for him to use the same language, to mould his sentences in the same fashion. Then there is the influence of Beethoven, Schumann, Berlioz, Liszt, Wagner.

The symphonic poems, perhaps his masterpieces, were inspired by Saint-Saën's admiration for Liszt, his close friendship and example. Years ago there were Frenchmen that this music perplexed. Gustave Kahn found little in "Le Rouet d'Omphale," but "singular music, a sort of protest against ordinary evening music, mixed with protests of the double-bass unkindly received by the cymbals—but why insist on the mistake of a musician who has had so many fine hours?" One critic of repute insisted that the popularity of "Danse Macabre" rests entirely on its waltz rhythm.

These symphonic poems are fine examples of musical ingenuity and shrewdness; they show the irony of the man; and irony in programme music is often saving salt. The composer of symphonic poems is too often like unto the man known to the Hebrew prophet: he makes his idol and then falls down and worships it. Saint-Saëns was cool enough to stand off and examine his work. "Do you hear Hercules groaning in rage? You are welcome to the pleasure, if you hear him. Is the oboe the mocking voice of Omphale? It is as you please. There are many things in this little piece of mine. Label them as it suits you." He smiles as he speaks; if one cries out against this cynicism, he smiles the more. So with "Phaëton."

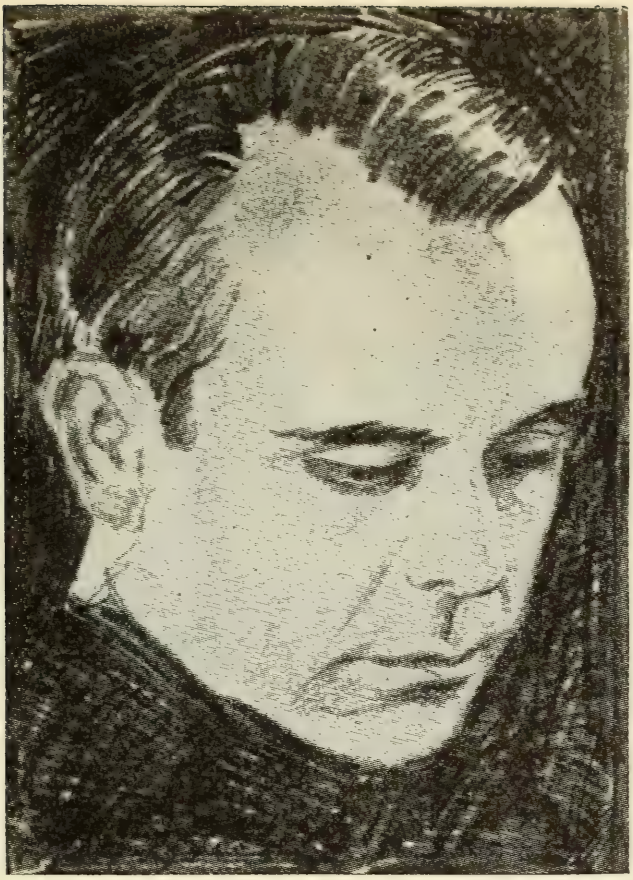
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He starts the rash youth on his insolent ride, but he does not jump into the chariot; on the contrary, he shakes his head, prophesies, and watches curiously for the end. In a safe place he observes the skeletons dancing the infernal jig while Death fiddles; he is calm enough to tell the cock when it is time to crow. Any shudder created by Saint-Saëns's "Danse Macabre" is a thrill of intellectual appreciation; there is no goose-flesh, no sinking of heart and stomach.

A certain individuality rises above the influence exerted by others. The musical nature of Saint-Saëns is polished, intelligent, peculiarly elegant, always *comme il faut,* cynically fastidious; so studied in dress, manner, speeech, that one suspects an absence of emotion, heart, humanity. One would forgive solecisms, carelessness, or eccentricity in dress, bursts of coarseness, if there were one direct, overwhelming appeal; if there were outbreaks of elemental qualities.

The charge that his vein of melody is thin and poor is in a way unjust. There are abundant instances of sharply defined melody, unmistakable, original; melody that is drawn rather than colored; as a rule, without perfume, without blood, without emotion. Sometimes it is like an opening at chess: valuable for the contrapuntal complications that may result therefrom. His technical skill is so great that too often he takes thematic material of little worth and develops it in scholastic, arid fashion. There are pages, as in the Septet, where counterpoint is lugged in by the heels and is only pretentious padding. There is mere play of abstract intellect, a solving of problems that interest only the propounder. The ele-

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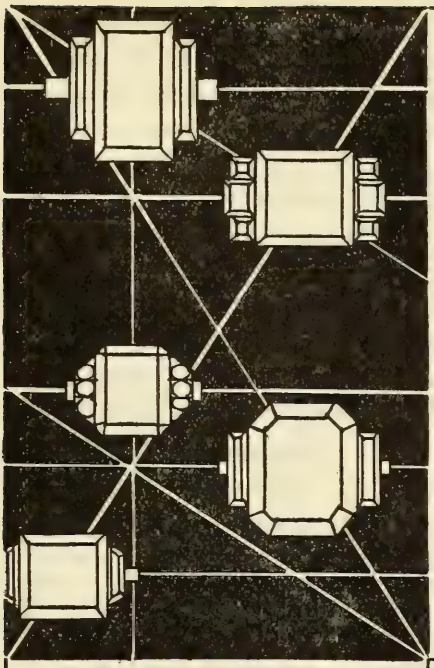
A third pair of twins within seven years was born last week to a family in Charlestown. A visiting nurse is needed in that home to care for mother and babies.

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ment of surprise is only in the workmanship. The programme might state: "M. Saint-Saëns will now work out his exercise in the sight of the audience." The dryness is not the dryness of third-rate makers of music; it is the dryness of one whose wit and intelligence are known, who insists on abstruse thought, on self-absorption.

His vacillating judgments—as in the famous case of Schumann's Pianoforte Quintet—his shifting opinions, known to all, are not peculiar to him; nearly every musician or thoughtful amateur has gone through like experiences.*

We have spoke of his restlessness. This has not been satisfied by musical activity or by travelling from Cochin-China to San Francisco. He wrote copiously for the press, books, pamphlets, prefaces, feuilletons, poems, plays. His comedy, "La Crampe des Ecrivains," was produced at Algiers in 1892; the comedy, "Le Roi Apépi," at Béziers in 1903; "Botruocépale," Béziers, 1908. He discussed the phenomena of mirage, the relationship of plants with animals, materialism and music, hypnotism, lyres and citharas, child prodigies, hissing at concerts. The list is very long. The chief works are "Harmonie et Mélodie" (1885); "Notes sur les décors de théâtre dans l'antiquité (1886); "Rimes Familières" (1890); "Gounod et le 'Don Juan' de Mozart" (1893); "Problèmes

*Do I contradict myself?
Very well then I contradict myself,
(I am large, I contain multitudes).
—*Walt Whitman.*

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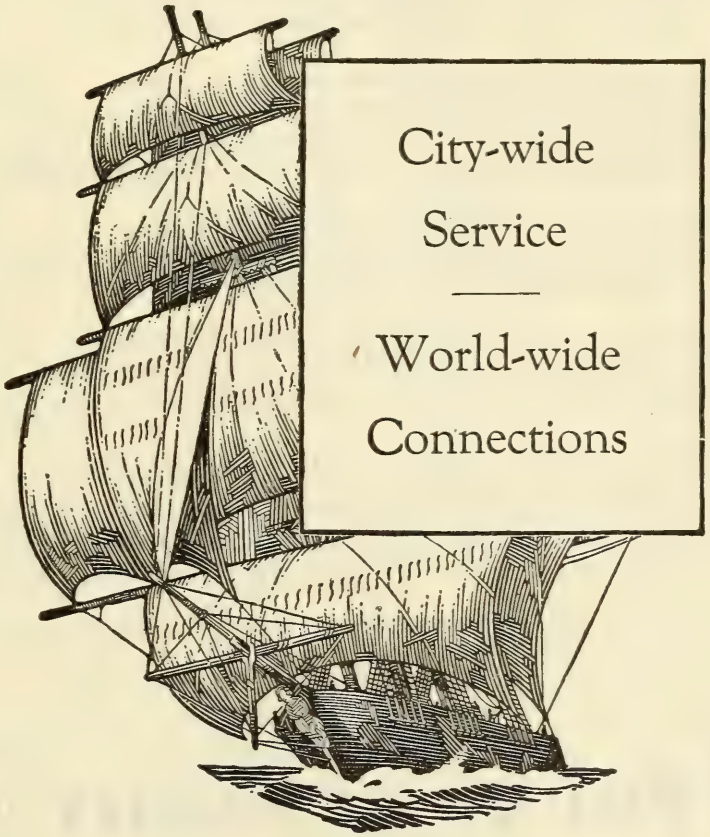
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  Ventru, laid, à regret séparé de sa horde,
Entr'ouvre un œil vitreux, mange un bonbon sucré,
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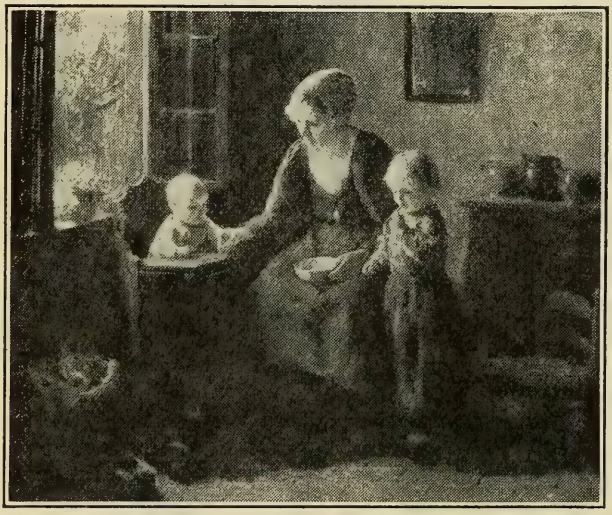
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chestration, he is seldom warm and tender; seldom does he indulge himself in sentiment, passion, imagination. With him orthodox form must always be kept in mind, nor could he understand the saying of Plotinus: "Fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature." Hence perhaps the reactionary attitude of his later years; his sharp criticism of the more modern school of French composers, including César Franck. His wit and brilliancy are indisputable. He seldom touches the heart or sweeps away the judgment. He was not a great creator, yet his name is ever to be mentioned with respect. Without consideration of his many admirable compositions, one should bear this in mind: In the face of difficulties, discouragement, misunderstanding, sneers, he worked steadily from his youth up and always to the best of his ability, for righteousness in absolute music; he endeavored to introduce into French music thoughtfulness and sincerity for the advantage and the glory of the country that he dearly loved.

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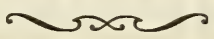
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*"Quoted from Saint-Saëns by Edmond Hippeau in 'Henry VIII. et L'opéra français,' 1883. M. Saint-Saëns speaks elsewhere of 'these works, well written, but heavy and unattractive, and reflecting in a tiresome way the narrow and pedantic spirit of certain little towns in Germany.' ('Harmonie et Mélodie.')"—R. R.

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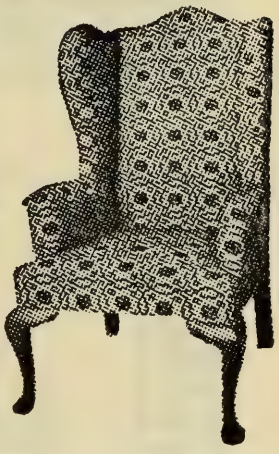
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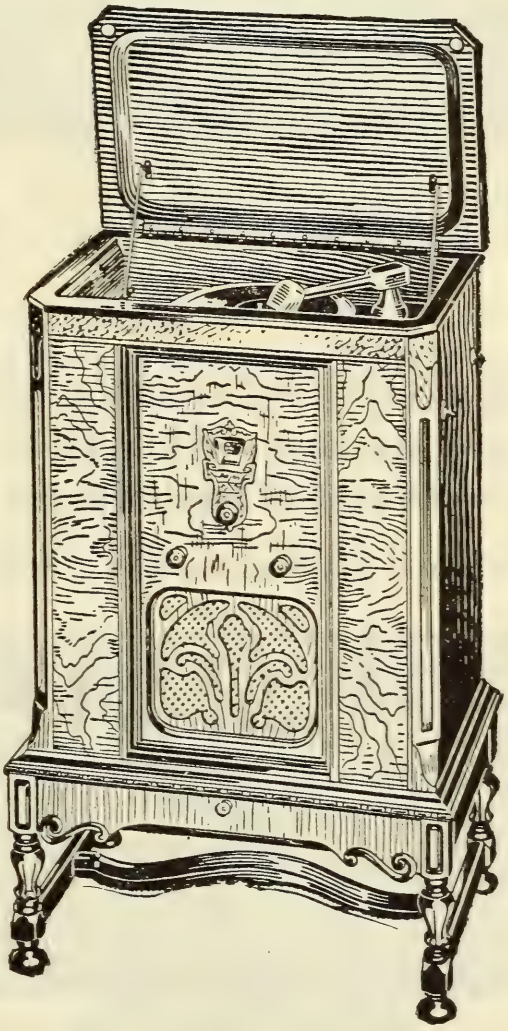
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Symphony in C Minor, No. 3, Op. 78, Charles Camille Saint-Saëns

(Born at Paris, October 9, 1835; died at Algiers, December 16, 1921)

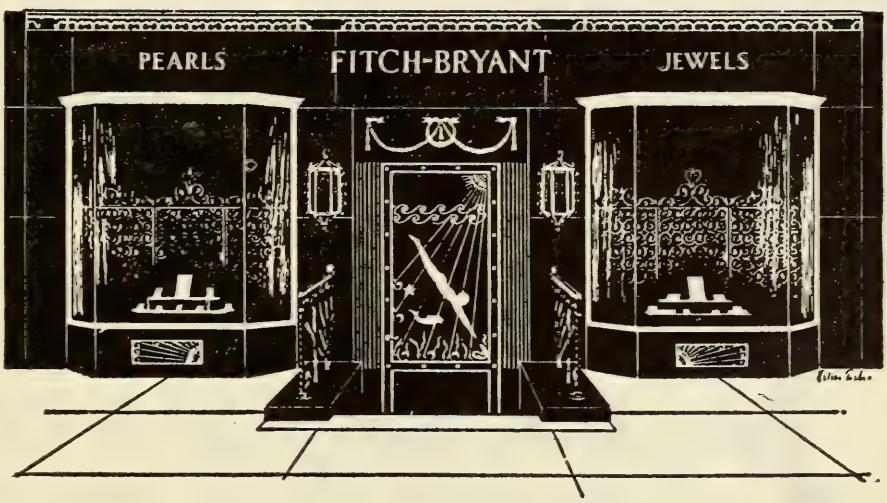
This symphony was composed for the London Philharmonic Society, and first performed at a concert of that society in London, May 19, 1886, when the composer conducted. It was performed at Aix-la-Chapelle in September of that year under the direction of the composer; at a concert of the Paris Conservatory, January 9, 1887; in New York at a concert of the Philharmonic Society (Theodore Thomas conductor), February 19, 1887.

The first performance in Boston was at a concert of the Boston

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Symphony Orchestra, February 16, 1901. Later performances in Boston by the same orchestra were on March 29, 1902; May 2, 1914; March 22, 1918; November 22, 1918; May 4, 1923; December 24, 1925; April 27, 1928. The Adagio was played on December 23, 1921, in memory of the composer.

There was a performance in Boston at a special concert of the Boston Symphony Orchestra, November 26, 1906, when Saint-Saëns took part. The programme, composed exclusively of compositions by him, was as follows: Overture to "Les Barbares"; Concerto for piano, G minor, No. 2; Three piano pieces: Valse nonchalante, Valse mignomme, Valse canariote; Symphony in C minor. Saint-Saëns was the pianist; Dr. Muck conducted.

*
* *

The success of the symphony at the first performance was great, though certain critics in London objected to "the novelties" (among them the introduction of a pianoforte and an organ) which "destroyed the old and unchangeable plan of the so-called classic symphonic art." *The Academy* thought that the great number of instruments, instead of augmenting in due proportion the force of



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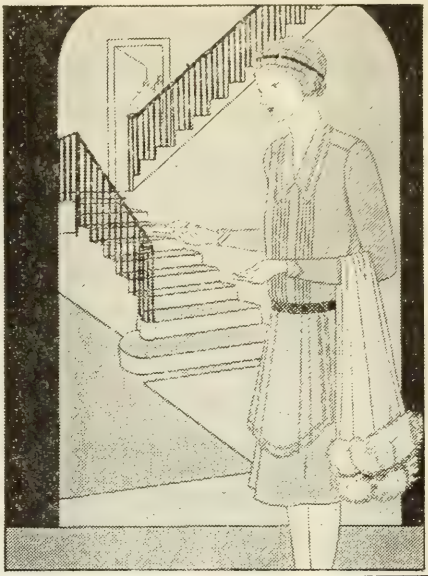


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the musical ideas, only masked their poverty; the composer's technical skill was admitted, but the work was a rhapsody, rather than a symphony. *The Athenæum* regretted the immense striving after effect; the empty emphasis at the end; a grandiose effect, not a great one; and the symphony "showed all the vices of the modern French school with little of its undeniable grace." In Germany the symphony was a long time in having a performance, although the Gewandhaus in Leipsic had before this been hospitable towards Saint-Saëns. It should be remembered that when Saint-Saëns toured as a pianist in 1885–86 his appearance in Berlin at a concert of the Philharmonic Society provoked such noisy demonstrations—hisses and cat-calls—that the police were obliged to eject the disturbers. The newspapers accused him, apropos of "Lohengrin" in Paris, of having expressed in speech and articles his hatred of German art. These attacks in the Berlin newspapers prepared the audience for hostile demonstrations. Saint-Saëns was not allowed to appear in Cassel, and his name was anathema in the opera houses of Dresden and Bremen. Hanslick in Vienna defended him valiantly; Angelo Neumann, director of the Prague opera house, reminded the foes of Saint-Saëns that he had been the first to argue

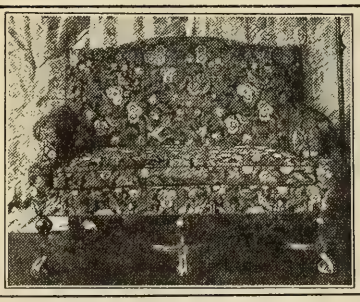
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for performances of "Lohengrin" at the Théâtre des Nations in Paris. When Saint-Saëns on this tour visited Prague and Vienna, he was received enthusiastically.

At the first performance of the symphony in London, Germans in the gallery persisted in hissing.

When the symphony was first given in Paris at the Conservatory, Gounod, leaving the hall, exclaimed loudly as he pointed to Saint-Saëns: "There is the French Beethoven!" (Gounod, after the first performance of César Franck's symphony, told his adulators that it was the "affirmation of incompetence pushed to dogmatic lengths." And Saint-Saëns, during the last years of his life was openly opposed to Franck's compositions and his influence on young composers.) There was a second performance a week afterwards, and a third outside the regular subscription series, on March 13, 1887.

* * *

For the first performance in London, Saint-Saëns prepared the following analysis, which was translated into English:

"This symphony is divided into parts, after the manner of Saint-Saëns's fourth concerto for piano and orchestra and sonata for piano and violin. Nevertheless, it includes practically the tradi-

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tional four movements: the first, checked in development, serves as an introduction to the Adagio, and the Scherzo is connected, after the same manner, with the Finale. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

"The composer thinks that the time has come for the symphony to benefit by the progress of modern instrumentation, and he therefore establishes his orchestra as follows: three flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one tuba, three kettledrums, organ, pianoforte (now for two hands and now for four), one triangle, a pair of cymbals, bass drum, and the usual strings.

"After an introduction Adagio of a few plaintive measures the string quartet exposes the initial theme, which is sombre and agitated (Allegro moderato). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second transformation of the initial theme includes now and then the plaintive notes of the Introduction. Varied episodes bring gradually calm, and thus prepare the Adagio in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and violoncellos,

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which are supported by organ chords. This theme is then taken by clarinet, horn, and trombone, accompanied by strings divided into several parts. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the Allegro appears again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the Adagio, performed this time by some of the violins, violas, and violoncellos, with organ accompaniment and with a persistent rhythm of triplets presented by the preceding episode. This first movement ends in a Coda of mystical character, in which are heard alternately the chords of D-flat major and E minor.

"The second movement begins with an energetic phrase (Allegro moderato), which is followed immediately by a third transformation of the initial theme in the first movement, more agitated than it was before, and into which enters a fantastic spirit that is frankly disclosed in the Presto. Here arpeggios and scales, swift as lightning, on the pianoforte, are accompanied by the syncopated rhythm of the orchestra, and each time they are in a different tonality (F, E, E-flat, G). This tricky gayety is interrupted by an expressive phrase (strings). The repetition of the Allegro moderato is followed by a second Presto, which at first is apparently a repetition of the first Presto; but scarcely has it begun before a new theme is heard, grave, austere (trombone, tuba, double-basses),

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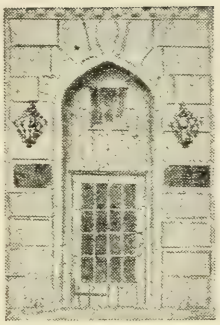
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strongly contrasted with the fantastic music. There is a struggle for the mastery, and this struggle ends in the defeat of the restless, diabolical element. The new phrase rises to orchestral heights, and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the first movement, a Maestoso in C major announces the approaching triumph of the calm and lofty thought. The initial theme of the first movement, wholly transformed, is now exposed by divided strings and the pianoforte (four hands), and repeated by the organ with the full strength of the orchestra. Then follows a development built in a rhythm of three measures. An episode of a tranquil and pastoral character (oboe, flute, English horn, clarinet) is twice repeated. A brilliant Coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work; the rhythm of three measures becomes naturally and logically a huge measure of three beats; each beat is represented by a whole note, and twelve quarters form the complete measure."

* * *

This symphony is dedicated to the memory of Franz Liszt.

Liszt died at Bayreuth, July 31, 1886. The symphony was performed at London before his death. When Liszt was in Paris in March of 1886 to hear the performance of his Graner Messe at St. Eustache, the symphony was nearly completed, and Saint-Saëns gave Liszt an idea of it by playing it on the pianoforte. The statement that Saint-Saëns intended the symphony to be "a funereal memorial and an apotheosis of the glorious master" is nonsensical. The dedication was a posthumous tribute.



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Saint-Saëns composed five symphonies: No. 1, E-flat major, produced in 1853 and published in 1855; No. 2, F major, composed in 1856, performed in 1857, not published (it bore the title "Urbs Roma," and was crowned by the Saint-Cecilia Society of Bordeaux); No. 3, D major, composed in 1859, performed in 1860, but thrown overboard*; No. 4, A minor, composed in 1859, produced in 1862, not published until 1878, then called by Saint-Saëns his second; No. 5, with organ. The symphonies in F major and D major, with fragments of other symphonies not completed, and with other manuscripts, will remain, according to Saint-Saëns's last wish, as simple curiosities in the library of the Paris Conservatory.

The symphony in A minor was produced in Boston by the Harvard Musical Association, Carl Zerrahn, conductor, on December 2, 1880. It was performed in Boston by the Boston Symphony Orchestra on November 12, 1892, and March 14, 1919.

The first symphony, E-flat major, was performed in Boston at a concert of the Boston Symphony Orchestra on November 26, 1904. When it was produced, Saint-Saëns was in his eighteenth year. It was sent in anonymously. It was said at the time that he had sent it to the competition opened in Brussels for the celebration of the Prince of Brabant; it was not admitted.† When he first sent it to the Société Saint-Cécile, F. J. B. Seghers, conductor, the Société was the sole judge. Seghers told the members that the symphony came from an unknown author in Germany. The lie was accepted, the work put in rehearsal. On the programme of the concert were three stars in place of the composer's name, and below this note: "The manuscript of this Symphony has been sent anonymously to the Committee, which after careful examination has not hesitated in having it performed." The symphony was warmly praised. Berlioz and Gounod could not believe it was written by so young a man. The public, however, began as early as 1857 to class Saint-Saëns among the composers of "the future" who wrote "learned and dangerous" music.

*These dates are given by Georges Servières, who says that the Symphony in D major was performed on March 25, 1860, by "The Society of Young Artists," and at a concert organized by Saint-Saëns in March, 1863; but Jean Bonnerot, in his life of Saint Saëns, puts "February, 1863" as the date of composition, which is undoubtedly erroneous.

†Jean Bonnerot, in his well-documented life of Saint Saëns, says nothing about this competition at Brussels.

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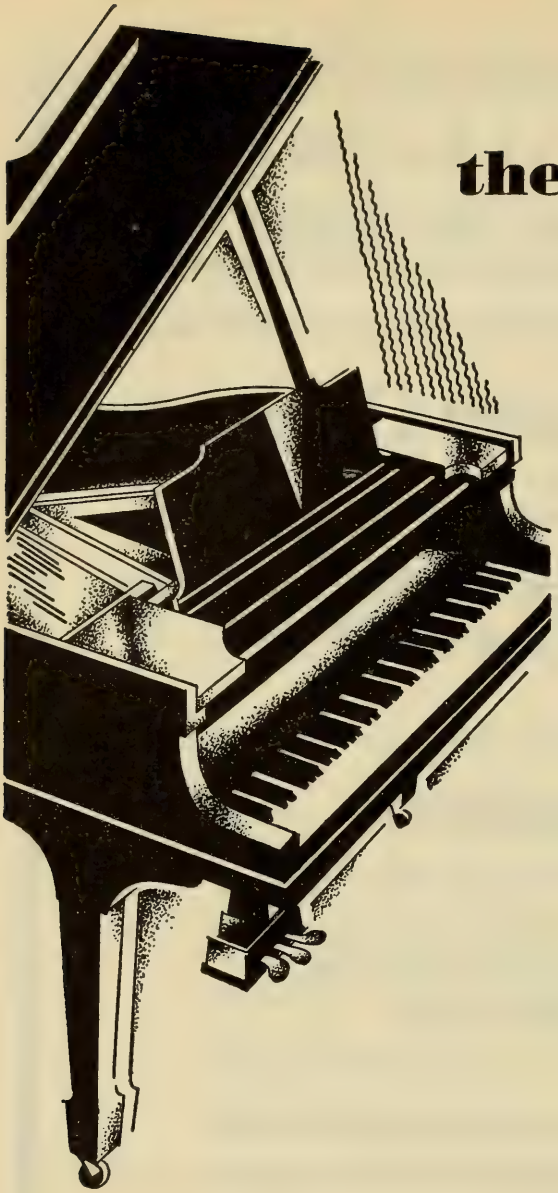
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Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Bernard, A.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Rochut, J.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Lorbeer, H.	Blot, G.	Perret, G.	Kenfield, L.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
			White, L.

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SATURDAY EVENING, APRIL 26, at 8.15 o'clock

Mozart . . Symphony in C major, No 34 (Koechel No 338)

I. Allegro vivace.
II. Andante di molto.
III. Finale: Allegro vivace.

Chadwick . . . . . Sinfonietta in D major

I. Risolutamente.
II. Canzonetta.
III. Scherzino.
IV. Finale.

Dukelsky . . . . . Symphony No. 2, in D-flat major

I. Allegro molto.
II. Menuetto.
III. Allegro giocoso.

(First performance)

Strauss . . . . . "Don Juan," Tone-poem, Op. 20
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Symphony in C major, No. 34 (Köchel, No. 338)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This symphony was composed at Salzburg. The score bears the inscription, "di Wolfgango Amadeo Mozart li 29 d' Agosto, Salisburgo, 1780." The symphony is supposed to be the one mentioned by Mozart in his letter from Vienna, April 11, 1781: "I have lately forgotten to write that the symphony (conducted by the old Bono*) went *magnifique*, and had great success. Forty violins played—the wind instruments were all doubled—ten violas, ten double-basses, eight violoncellos, and six bassoons."

The symphony was played for the first time at a concert of the Boston Symphony Orchestra in Boston on April 1, 1899. The last performance at these concerts was on January 20, 1928.

The symphony is scored for two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings. There is no minuet.

*Joseph Bono, or Bonno, born at Vienna in 1710, died there in 1788. He was the son of a running footman in the service of the Emperor Charles VI., who sent the boy to Naples to study composition. The Emperor took him on his return into his service as Imperial Conductor and Chamber Composer. Bonó wrote these operas: "Ezio": "Il vero omaggio" (1750); "Natale di Giova" (1740); "Danae" (1744); "Il Re pastore" (1751); "L'Eroe Cinese" (1752); "I.'Isola disabitata" (1752); "Atenaide" (1762); two oratorios "Isacco" and "San Paolo in Atene," also music for the church. He was one of the greatest singing teachers of his period. He conducted the Wiener Tonkünstler Societät from 1775 till hls death, when he was succeeded by Salieri. This society refused to admit Mozart to membership, because he could not present a certificate of baptism.

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The minuet was not first introduced into the symphony by Haydn, as is often stated. There is one in a symphony in D major by Georg Matthias Monn* composed before 1740. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754. Sammartini (1734) and others had written symphonies before Gossec; but the date of Gossec's introduction of the minuet has not been determined. There were some who thought that a symphony worthy the name should be without a minuet. The learned Hofrath Johann Gottlieb Carl Spazier of Berlin wrote a strong protest which appeared in the number of the *Musikalisches Wochenblati* after the issue that announced Mozart's death. He characterized the minuet as a destroyer of unity and coherence.

In a dignified work there should be no discordant mirth. If a minuet be allowed, why not a polonaise or a gavotte? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief, and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing: it reminds one of the dance-hall and the misuse of music: "When it is caricatured, as is often the case in minuets by Haydn or Pleyel, it excites laughter. The minuet retards the flow

*Little is known about this Viennese composer of the eighteenth century except that he was fertile. A list of some of his works is given in Gerber's "Neues historisch biographisches Lexikon der Tonkünstler," Vol. II. (Leipsic, 1813).

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of the symphony, and it should never be found in a passionate work or in one that induces meditation." Thus the Hofrath Spazier of Berlin.

I. The first movement, Allegro vivace, C major, 4-4 begins immediately with the first theme: the thesis is forte, full orchestra; the antithesis, piano, strings, and bassoons. This chief theme is in the decorative, festival manner of the Italian theatre-symphony and continues in sturdy march fashion; but after the subsidiary in passage-work there is a modulation to G minor. Mozart is here found thinking for himself and venturing on a new road. In earlier symphonies he had shown a romantic feeling foreign to his period, but only in the second thematic section. (Thus there is no such departure in the Symphony No. 33, which immediately precedes; the whole treatment is purely Viennese as exemplified by Haydn.) The second theme is in G major. Although it is sprightly, the melody is not in the cut-and-dried fashion of the time.

II. The second movement, Andante di molto, F major, 2-4, is scored for strings and bassoons with two independent viola parts. The first theme is a departure from the rococo shepherd song; there is more virility in the sentiment. The second theme approaches closer romanticism.

III. The Finale, Allegro vivace, C major, 6-8, is a rondo on themes with their subsidiaries. This movement is much more closely allied to the old form of the theatre-symphony.





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The present year is the fiftieth anniversary of the first public appearance of Mr. Chadwick as a musician. He conducted a performance of his Overture "Rip Van Winkle" at a concert of the Handel and Haydn Society on May 6, 1880

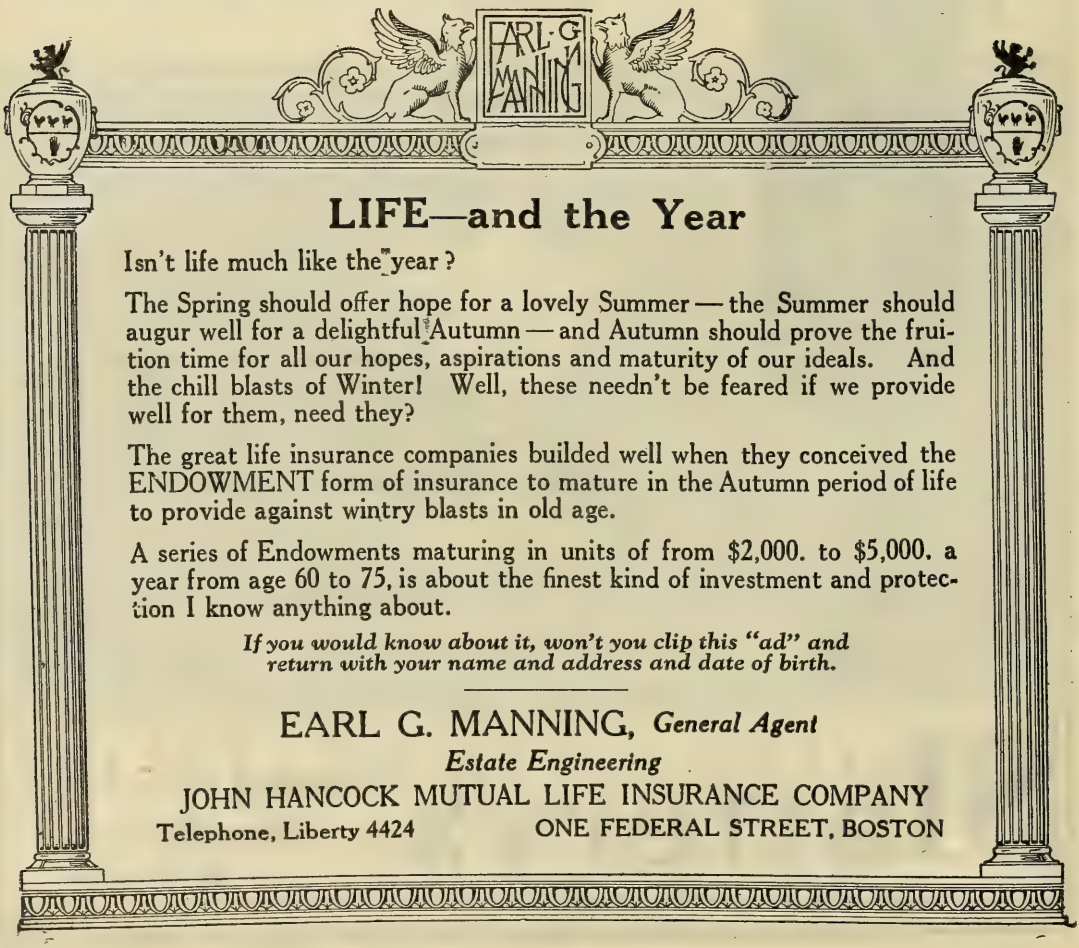
SINFONIETTA IN F MAJOR (IN FOUR MOVEMENTS) FOR ORCHESTRA

GEORGE WHITFIELD CHADWICK

(Born at Lowell, Mass., on November 13, 1854; now living in Boston)

This Sinfonietta was composed in 1904. It was performed for the first time at a concert of Mr. Chadwick's compositions in Jordan Hall, Boston, November 21, 1904. Mr. Chadwick conducted; Herbert Witherspoon was the singer. The programme included the Sinfonietta; the ballad "Lochinvar," for baritone and orchestra; Suite in F major, "Symphonic Sketches"; songs, "A Ballad of Trees," "In my Beloved's Eyes," and "Thou art to me," with pianoforte accompaniment; and the Symphony in F major, which won the prize offered in 1894 by the National Conservatory of Music in New York, and was produced at a concert of the Boston Symphony Orchestra in Boston, October 20, 1894.

The Sinfonietta was played at an orchestral concert of the New England Conservatory of Music soon after the first performance. The Sinfonietta has been played in St. Louis by the St. Louis orchestra, led by Mr. Zach, and at a concert of the Symphony Orchestra, led by



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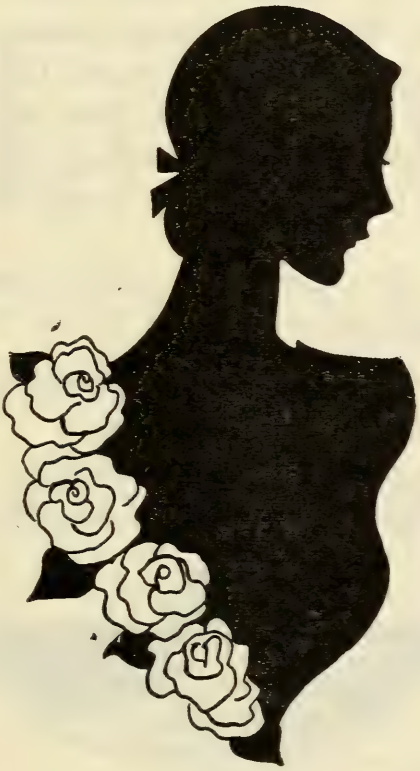
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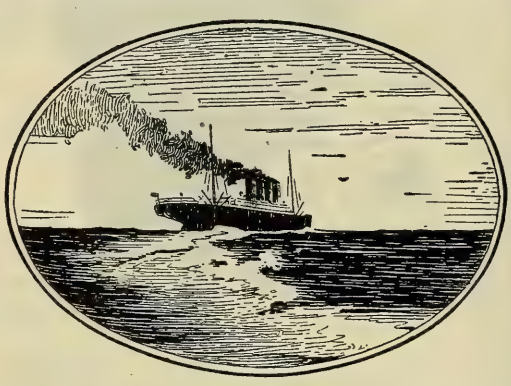
Walter Damrosch, in the New Theatre, New York, January 2, 1910. I believe there has been a performance on the European Continent.

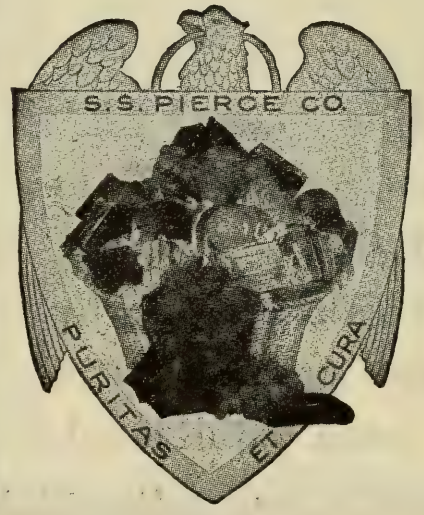
It is a curious fact that the word "Sinfonietta" is not found in Grove's "Dictionary of Music and Musicians" (revised edition) in its proper place in the fourth volume (London, 1908); nor is the word found in Stainer and Barrett's "Dictionary of Musical Terms" nor even in Riemann's "Musik-Lexikon" (7th ed., Leipsic, 1909). The word means simply a little symphony. There is the well-known Sinfonietta by Raff for wind instruments, composed in 1873. Schumann named his Overture, Scherzo, and Finale for orchestra a "Symphonette." Ferdinand Thierot composed a Sinfonietta in E major, Op. 55, which was played at a concert of the Boston Symphony Orchestra in Boston, February 18, 1893. Max Reger's Sinfonietta and Eugene Goossens's should not be overlooked. Some of the modern dictionaries of musical terms, as the one by Tom S. Wotton, define the word.

Mr. Chadwick's Sinfonietta, published in 1906, is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones (*ad lib.*), kettledrums, snare-drum, bass drum, triangle, cymbals, harp, and the usual strings.

First movement. Risolutamente, D major, 3-4. After three introductory measures the sturdy first theme is given to the violins

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and repeated by wood-wind instruments. There is a short development of this theme, after which the second motive of an expressive and quasi-Oriental character is given to flute and bassoon with clarinets in imitation and with a characteristic interlude of two measures, which is used effectively afterward. A third theme follows, which is sung con moto at first by the strings. This material is worked, and after a climax, and a section più tranquillo with closing chords for the brass, the second theme returns (wood-wind instruments); the third theme follows (strings), and in the brilliant ending there is use of the first two motives.

Second movement. Canzonetta, Allegretto, A minor, A major, 2-4. The movement is in aria form. The chief theme is given *piano* to the strings with close for wood-wind and horns. The extension of this air with final arpeggio passages for viola solo leads to the middle section A major (with use of piccolo, bass drum, snare-drum, cymbals, and triangle), in which a suggestion of the air grows into a march, which is finally played fortissimo by full orchestra. There is a return to the opening mood of the movement, and, at the end of passages for viola solo, two horns off the stage (*in lontananza*) bring back the thought of the march theme against a sustained note for the viola.

Third movement. Scherzino, vivacissimo e leggiero, F major, 9-8 (3-4). The movement is in minuet-trio form. The scherzo is

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conspicuous for lightness and dexterous employment of rhythmic effects. The motive of the Trio, un poco meno mosso, B-flat major, 3-4, is given to wood-wind instruments with conclusion for strings (also horn and bassoon). There is a crescendo for full orchestra. After the climax the motive returns. The scherzo section is repeated, and there is a coda with a brilliant flourish (animato assai) of a few measures.

Finale: Assai animato, D major, 2-4. The movement begins with a section in the nature of a long crescendo and preparatory to the introduction of the first theme fortissimo. The spirited movement is built in rondo fashion, and use is made of some material taken from the introductory section. There are relieving episodes, as the broadly constructed Doppio più lento.

***

These works of Mr. Chadwick's have been performed at concerts of the Boston Symphony Orchestra in Boston:

"Thalia," Overture to an Imaginery Comedy, Op. 10 (MS.). January 13, 1883 (first time).

Scherzo in F major (MS.). March 8, 1884 (first time).

Symphony in B-flat, No. 2, Op. 21. December 11, 1886 (first time as a whole), February 7, 1891.

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Symphony No. 3, in F major. October 20, 1894 (first time), March 14, 1914.

"Adonais," Elegiac Overture (MS.). February 3, 1900 (first time).

"Euterpe," Concert Overture. April 23, 1904 (first time).

"Cleopatra," Symphonic Poem. December 15, 1906 (first time in Boston).

"Symphonic Sketches," Suite for orchestra. February 8, 1908 (first time at these concerts), October 24, 1914, March 22, 1918.

Theme, Variations, and Fugue, for organ and orchestra. April 10, 1909, April 6, 1916, December 30, 1921.

Sinfonietta, D major (in four movements), for orchestra. February 12, 1910.

Suite Symphonique, E-flat major. April 15, 1911 (first time in Boston).

Symphonic Fantasie, "Aphrodite." April 5, 1913 (first time in Boston).

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Overture, "Rip Van Winkle." May 6, 1880.

Overture, "Thalia." May 3, 1883.

Overture, "Melpomene." February 19, 1905.

APOLLO CLUB

Introduction and Allegro from Symphony No. 2, in B–flat major. April 29, 1885 (first time).

*This overture was played for the first time at an "American Concert" of the Loring Club, San Francisco, Calif., May 18, 1887.

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Fall
1929



Spring
1930



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(Born on September 27, 1903, near Pskov, Russia; living mostly in Paris and Monte Carlo)

A Suite from Dukelsky's ballet, "Zéphyr et Flore,"* was performed for the first time, anywhere, at Boston, by the Boston Symphony Orchestra, conducted by Dr. Koussevitzky, on April 29, 1927.

Dukelsky's Symphony in F major, No. 1, produced by Dr. Koussevitzky at his concert of June 14, 1928 in the Salle Pleyel, Paris, was performed under his direction in Boston at a concert of the Boston Symphony Orchestra on March 15, 1929.

Mr. Dukelsky gives the following information about the second symphony:

"My second symphony was written at London in the autumn of 1928. A piano sketch of the entire work was completed in less than three weeks; but the orchestration was not ready until last winter. Although only a year younger than the first symphony (played in Boston last season) and a year older than 'Demoiselle—Paysanne' (a two-act opera

*This ballet was performed publicly for the first time at Monte Carlo on April 28, 1925, by the Ballet Russe. It was produced at the Théâtre de la Gaieté, Paris, on June 15 of that year; at the Coliseum, London, on November 12, 1925; revived in London at His Majesty's Theatre on July 12, 1926; Berlin, December, 1925. A private performance took place at the Palais de Monaco on January 31, 1925.
The Suite from the ballet was made in 1926.

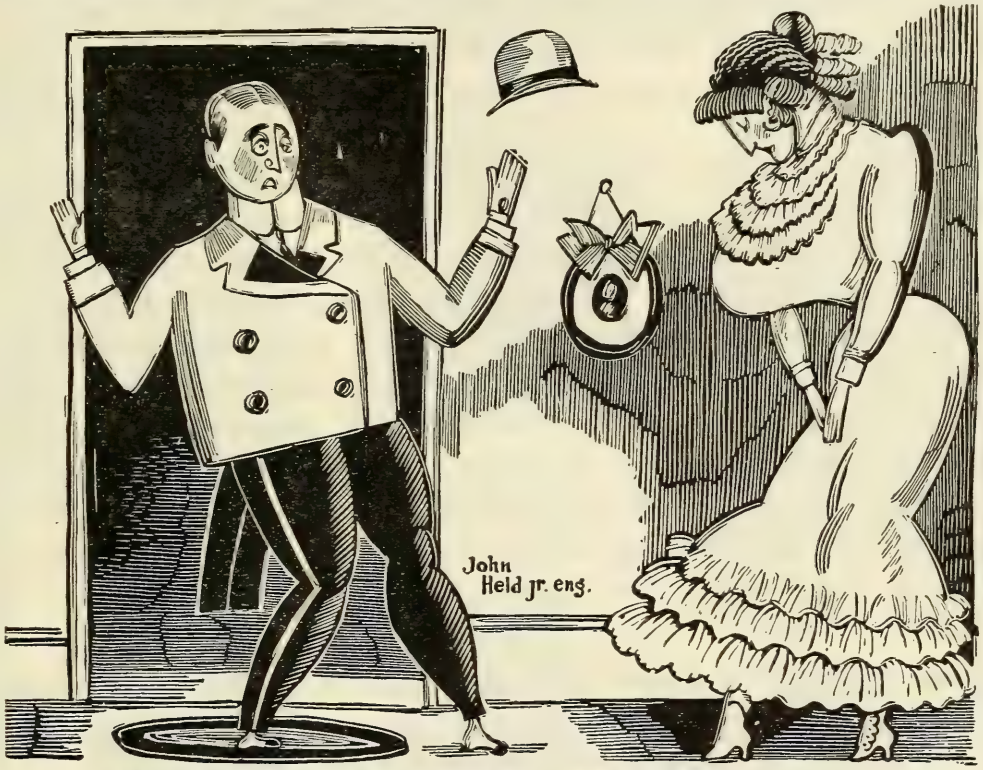
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based on a short story by Poushkin), the second symphony is, I think, entirely different—in style and conception—from both.

"The first subject of the Allegro molto, 2-2, is, really, the mainstay of the whole work, as it appears (greatly modified) in the Finale. The first movement is in sonata form, with a short fugato in the middle, the usual reprise, and a coda, based on a slightly syncopated rhythmical figure.

"The Menuetto that follows is slower and less gay than the menuetti of Mozart or Haydn. I do not know whether anyone could dance to it.

"The Finale strikes a decidedly Spanish note at the beginning: it's a sort of a 6-8 Zapateado.* This leads to an Andante Episode (4-4, C-sharp minor) which makes up for the lack of a separate slow movement in the symphony. Another contrast is obtained by a 2-4 Scherzando, G major, reintroducing the 'Spanish' theme (violins) over an elaborate network in the wood-wind. The 'Andante' theme then reappears, taken up by the full orchestra *ff*, the trumpets occasionally breaking in with fragments of the first subject. The symphony ends Maestoso, D-flat major, 3-4."

***

When "Zéphyr et Flore" was produced at the Coliseum, London,

*A favorite dance of Spanish theatre-dancers, who make free use of castanets, as the name of the dance indicates. The steps and evolutions are brilliant, as are the tunes, in 6-8 time.

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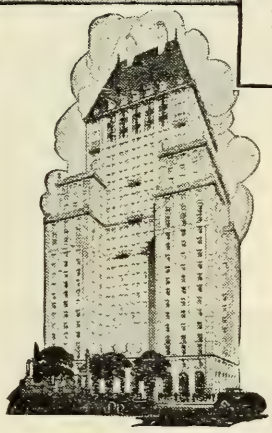
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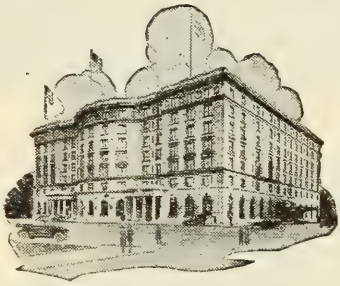
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Dukelsky wrote the following letter to Edwin Evans in response to the request for "a few words about himself":

"I was born in September, 1903, in northern Russia. My mother is half-Spanish, and my father's mother was a direct descendant of the Kings of Georgia (Caucasus)—so I am not so terribly Russian after all. I studied composition in Moscow and Kiev under R. Glière and B. Javorsky. My first important work was a ballet in fourteen acts, that I wrote when I was eight years old. During the Revolution, I suddenly became very serious and started to write fugues. In 1919 I was an extremely pale young man—not having much to eat and unsuccessfully imitating Debussy. I left Russia in January, 1920, after all sorts of usual adventures, that were quite unpleasant in those days, but seem so monotonous now, as they are the inevitable 'repertoire' of every Russian.

"After two years in Constantinople, I left for the United States. My career in New York was far from being brilliant, but very interesting nevertheless. My love for jazz was never platonic, due to my friendship with George Gershwin. At the same time, I studied Bach, Scarlatti, and Mozart. My overture, 'Gondla' (to an Icelandic drama of Nicolas Gumilev), had a very cold reception in Carnegie Hall; the late Mr. Krehbiel said in the New York *Tribune* that it was a 'farrago of atrocious noises'; and a certain fashionable lady reporter,
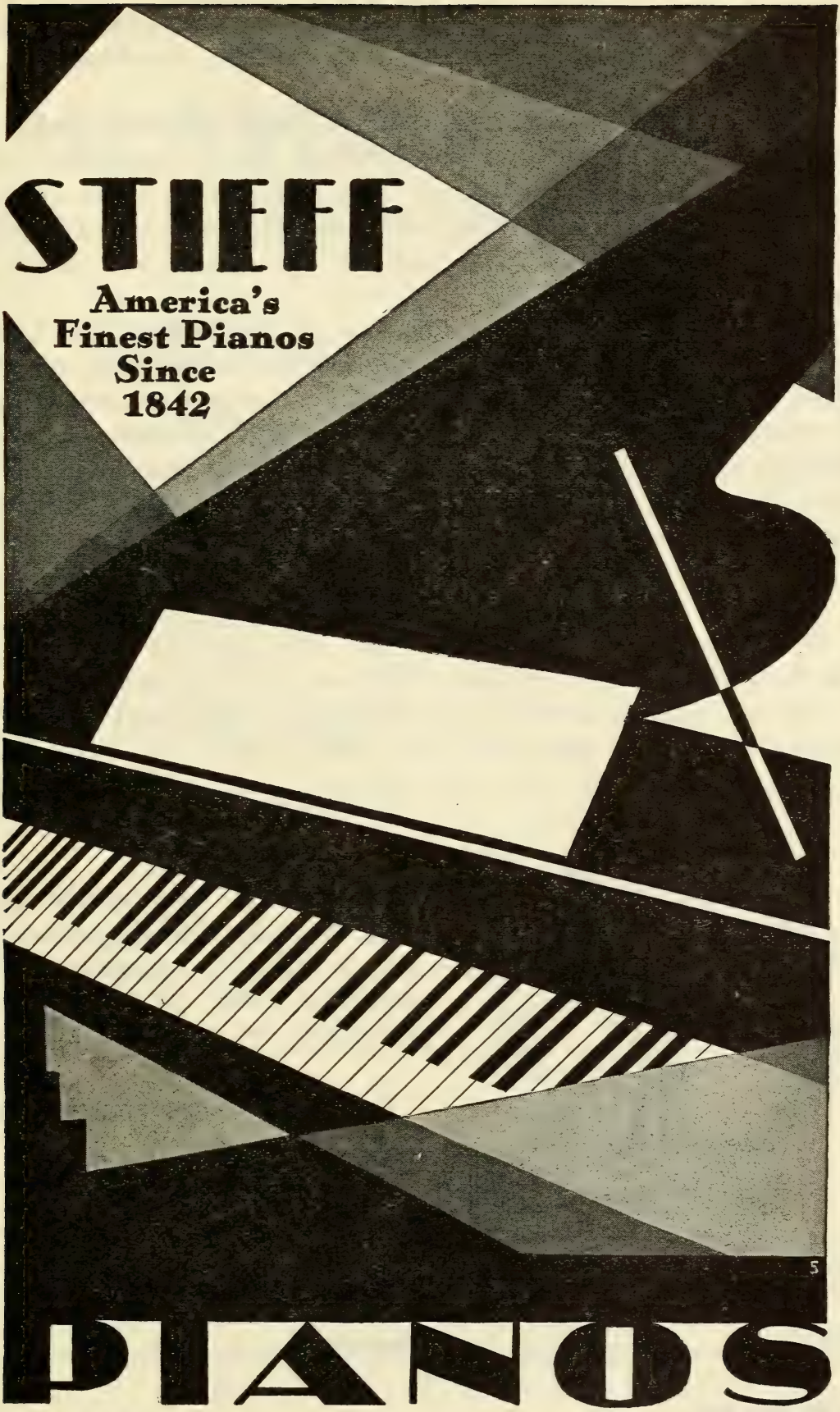


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with a small nose and large ideas, said it was 'barbaric in its harmonies, Icelandic in its frozen remoteness, and decidedly hunchback in its form.'

"In 1924 (May) I decided that with a piano concerto (dedicated to Arthur Rubinstein), two orchestral scores, and a vocal suite, I was good enough to return to Europe. June, 1924, finds me in Choisel, Seine-et-Oise, working on 'Zéphyr et Flore,' the ballet that Diaghilev ordered after hearing my piano concerto. This ballet was completed in November in Monte Carlo.

"As to my ideas on music; I do hate all 'modernism,' and I love being modern. I believe only in construction in the truly classical sense, knowing that it is more difficult to construct a fox-trot than to write a thousand 'poems' on golden fishes, bald Chinamen, or oyster-shells as the so-called 'modernists' do. I find that jazz is 'classicism for minors,' and, therefore, very useful. We must, and will, undress music; it doesn't need the heavy coat of harmonies any more—winter is gone."

***

This was written four or five years ago. Mr. Dukelsky now writes to the Boston Symphony Orchestra a fuller account of his musical life:

"My first orchestral work was performed in 1918 when I was fifteen years of age. This great event took place in Kiev; the name of the



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work was 'Intermezzo,' and the name of the conductor, Palatzin. All I remember about it is that it was the gloomiest piece of music imaginable, and that, as a *Wunderkind*, I wasn't much of a *Wunder*. Two movements for a string sextet were played at a students' concert at the Kiev Conservatory in 1919; there was more music in this than in the Intermezzo, and the audience seemed to enjoy it. This sextet was repeated in Constantinople in 1921, with no success. At the same time, I harmonized three Turkish folk songs and published them under the initials 'W. D.' While in Constantinople, I met Paul Tchelitchev (who was later to become an outstanding figure among young Russian painters), and we collaborated on an 'Oriental' ballet for a dancer called Zimine. This was produced at the Théâtre des Petits-Champs, a music hall.

"Then came my first trip to America (1922). During my two-year stay in New York, I (1) appeared on the vaudeville stage; (2) wrote Dada poetry; (3) wrote music for a magician's act (in which phenomenon known as 'sawing a woman in two' was accompanied by a sweet waltz); (4) composed music for a 'comœdia dell' arte' production of 'The Song of Songs' at the Lyric Theatre, New York; (5) wrote songs for Eva Gauthier and Greta Torpadie, which they sang at concerts of the International Composers' Guild; (6) wrote an Icelandic overture, which Dirk Foch conducted at Carnegie Hall in 1923, and which was



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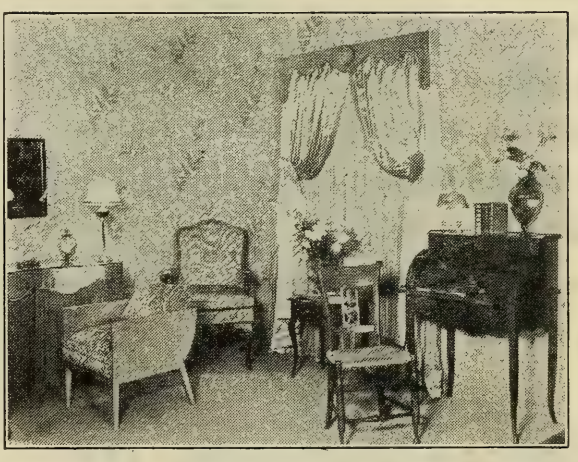
145 Tremont Street Boston, Massachusetts

less frozen than the audience and the critics; (7) met George Gershwin; (8) fell in love with jazz, and (9) composed a piano concerto. This concerto marked the turning point in my career. I played it to Szymanowski, Arthur Rubinstein (to whom it was dedicated), and Mme. José-Maria Sert, who decided that the time was ripe for my European début.

"And so I sailed for Paris in the spring of 1924. Shortly afterwards, I found myself in Baron de Meyer's house playing the concerto to Serge Diaghilev, who liked it very much.

"A new life has begun for me. Diaghilev ordered me (*sic*) a ballet: I met Stravinsky, Picasso, Dézain, Braque, Prokofieff, Poulenc, Auric, Milhaud, Sauguet, Cocteau, Lord Berners; I was not only allowed, but asked, to write the kind of music I liked; I was happy to feel I was a composer, and not a Jack-of-all-trades. The ballet was written in Choisel (Seine-et-Oise) and Monte Carlo; it was given the name of 'Zephyr and Flora' and a book by Boris Kochno. It was rehearsed in London (where I met Massine and Noel Coward), tried out in Monte Carlo, and finally given in Paris (1925). Most of the critics liked the music, as did most of the musicians; the piano score was published by the Edition Russe de Musique (founded by S. and N. Koussevitzky), and Diaghilev seemed to be pleased.

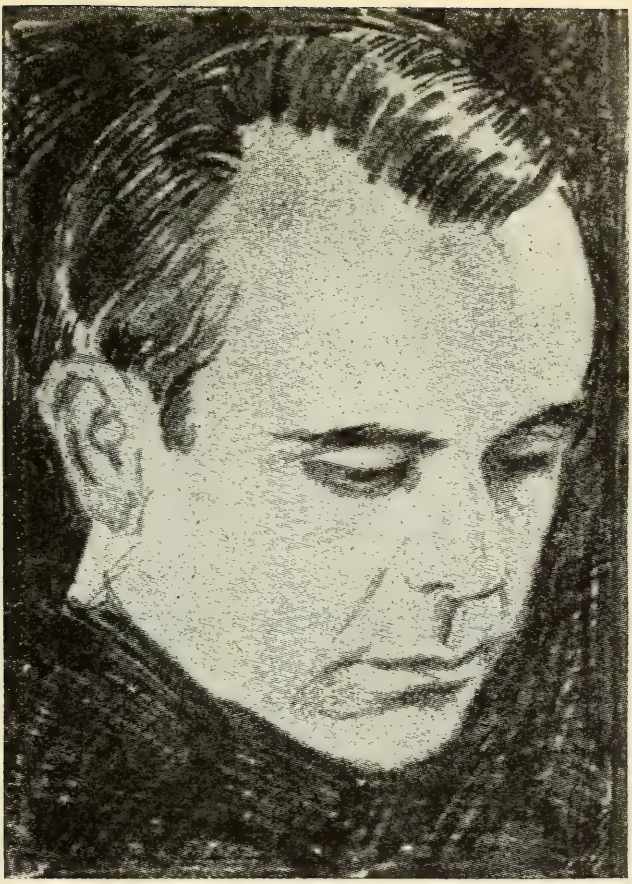
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"Instead of going on with my work, I decided to take things easily and (with the exception of three songs on words by N. Bogdanovitch) didn't write anything for a whole year. The call of the saxophones was too strong to resist, and so back to London I went to write a musical comedy for C. B. Cochran. While in London I became friendly with William Walton and Constant Lambert—whose increasing success is a source of great joy to me. The Cochran show never materialized, but I wrote another in collaboration with Jean Gilbert; this was a Viennese affair entitled 'Yvonne.' It didn't start any too well, but ran for eight months nevertheless.

"Mr. Koussevitzky then took an interest in my music; he played a suite from 'Zéphyr and Flora' in Boston, and a 'Sonata' for piano and orchestra in Paris. In this, I played the piano part. A second ballet, commissioned by Diaghilev, was begun in Florence, but never completed, as I had differences with the great man about a certain 'Adagio'; this, he claimed, was too frivolous and Italian in spirit.

"Strangely enough, this very same 'Adagio' was to become the second movement of my first symphony (1927). For the first performance of that work, I am again indebted to Mr. Koussevitzky, who gave it in Paris and Boston. 'Dushenka' (a duet with small orchestra), numerous songs, a piano sonata, the second symphony (1928), and 'Dèmoiselle—Paysanne' (an opera in two acts, 1929) followed in quick succession.

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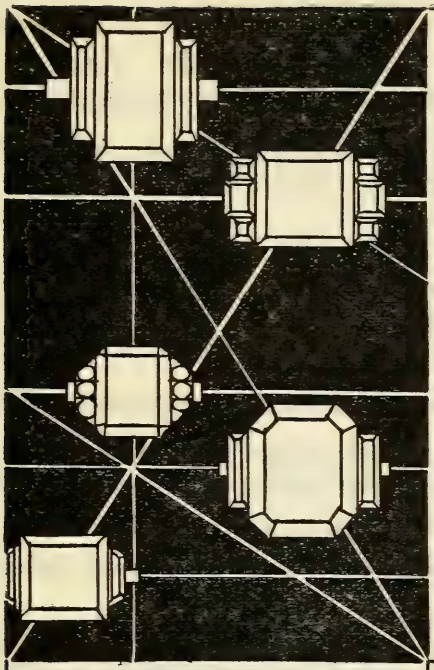
A third pair of twins within seven years was born last week to a family in Charlestown. A visiting nurse is needed in that home to care for mother and babies.

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"In the meantime a certain Mr. Vernon Duke wrote 'The Yellow Mask' (1928), a 'musical thriller' produced in London and acclaimed a popular success. The royalties from this enabled Mr. Vladimir Dukelsky to go on with his operas and symphonies for nearly two years."

For the list of Dukelsky's works, we were indebted in 1929 to Mr. Nicolas Slonimsky:

1911. "Cassiopea," ballet in 14 acts.
1912–1915. "The Death of Manfred," opera. "Milovsor," opera-pastorale. "Alladine et Palomides" (Maeterlinck), opera in three acts.
1915–1919. Three concertos for piano. Five sonatas for piano. Two symphonies. Trio.
1919. String sextet (examination piece at the Conservatory of Kiev), performed there by students.
1922. "Gondla," overture for orchestra based on the poem by Gumilev.
1923. Five triolettes for voice and piano (words by Sollogub). Concerto for piano and orchestra in C major.
1924. "Zéphyr et Flore," ballet.
1925. Three poems by Bogdanovitch, for voice and piano. A second ballet is being composed by Dukelsky for Diaghilev.

PERFORMANCES (other compositions have not yet been performed):

"Gondla," overture for orchestra, 1922—New York, January 31, 1923, at Carnegie Hall, by the New York City Symphony, under the direction of Dirk Foch. London, July, 1926, under Eugene Goossens.

"Zéphyr et Flore," ballet—Monte Carlo, April 28, 1925 (previously, a private performance was given at the Palais de Monaco on January 31, 1925). Berlin, December, 1925. London, November, 1925; July, 1926. A suite from the ballet was made in 1926. First performance, Boston, April 29–30, 1927.

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Diaghilev said to a reporter of the *Observer* (London, November 8, 1925) apropos of "Zéphyr et Flore":

"The composer, Dukelsky, is the third I have discovered. His two elder 'brothers,' Stravinsky and Prokofieff, are too well known to need discussion. If you ask me by whom Dukelsky is influenced, I should say that he has nothing in common with Stravinsky; that you could perhaps detect his admiration for Prokofieff, though in any case he is more classical; and that he is inclined rather to trace his heredity from his 'grandfather,' Glinka."

Three of Dukelsky's songs (text by Bogdanovitch, 1743–1802): "Many are the Lovely Roses," "Cranes and Gnat," and "Temyra," were sung by Gertrude Ehrhart, soprano, accompanied by Nicolas Slonimsky, at her recital in Boston on January 7, 1929.

ENTR'ACTE

BEETHOVEN AND PERFORMANCES

(Compiled by Friedrich Kerst—1904)

Beethoven, according to his pupil Ries, in general played his own compositions capriciously, yet he adhered on the whole strictly to the beat; it was seldom that he accelerated the tempo a little.

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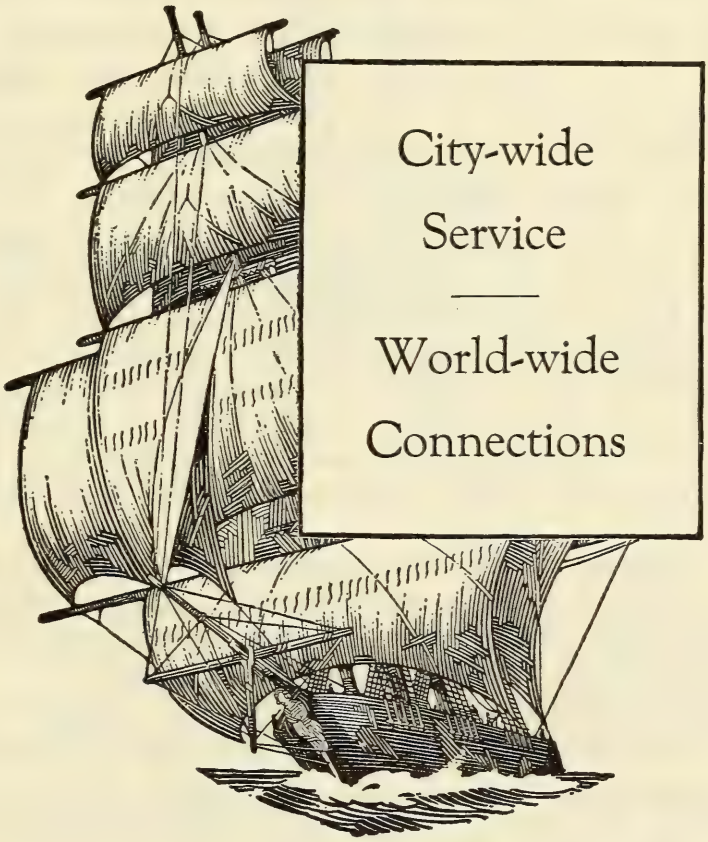
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Occasionally he would retard it in a crescendo, which produced a "beautiful and striking effect." Others said that it was especially in the slow movements that his playing charmed everybody. Technically, his playing was not perfect; he let many notes "fall under the table." It was in his playing in adagios and legato that he excelled. Czerny said that since Beethoven never took the time nor had the patience to practice, his success depended on chance and mood. "His manner of playing as well as composing was ahead of his time. The weak and imperfect pianofortes could not withstand his gigantic style . . . his playing in the sustained manner so far as I know has never been surpassed. . . . In rapidity of scale passages, trills, leaps, etc., no one equalled him—not even Hummel. . . . His fingers were very powerful, not long and broadened at the tips by much playing; for he told me often that in his youth he had practiced stupendously, mostly till past midnight. In teaching he laid great stress on a correct position of the fingers (according to the Emanuel Bach method in which he instructed me); he himself could barely span a tenth. He made frequent use of the pedal, much more frequently than is indicated in his compositions. His extemporizations were described as extraordinary."

He was extremely exact, as a conductor, about "little nuances, the equable division of light and shade, as also an effective tempo rubato, and he gladly discussed them with the individual members of the orchestra without showing vexation or anger."

Talking with Tomaschek* in 1814: "It has always been known that the greater pianoforte players were also the greatest com-

*Johann Wenzel Tomaschek (1774–1850), a celebrated organist, composer, and teacher at Prague. He wrote much instrumental and vocal music, a symphony, piano concerto, string quartet, and other chamber works; an opera, "Seraphine" (1811), and an autobiography.—P. H.

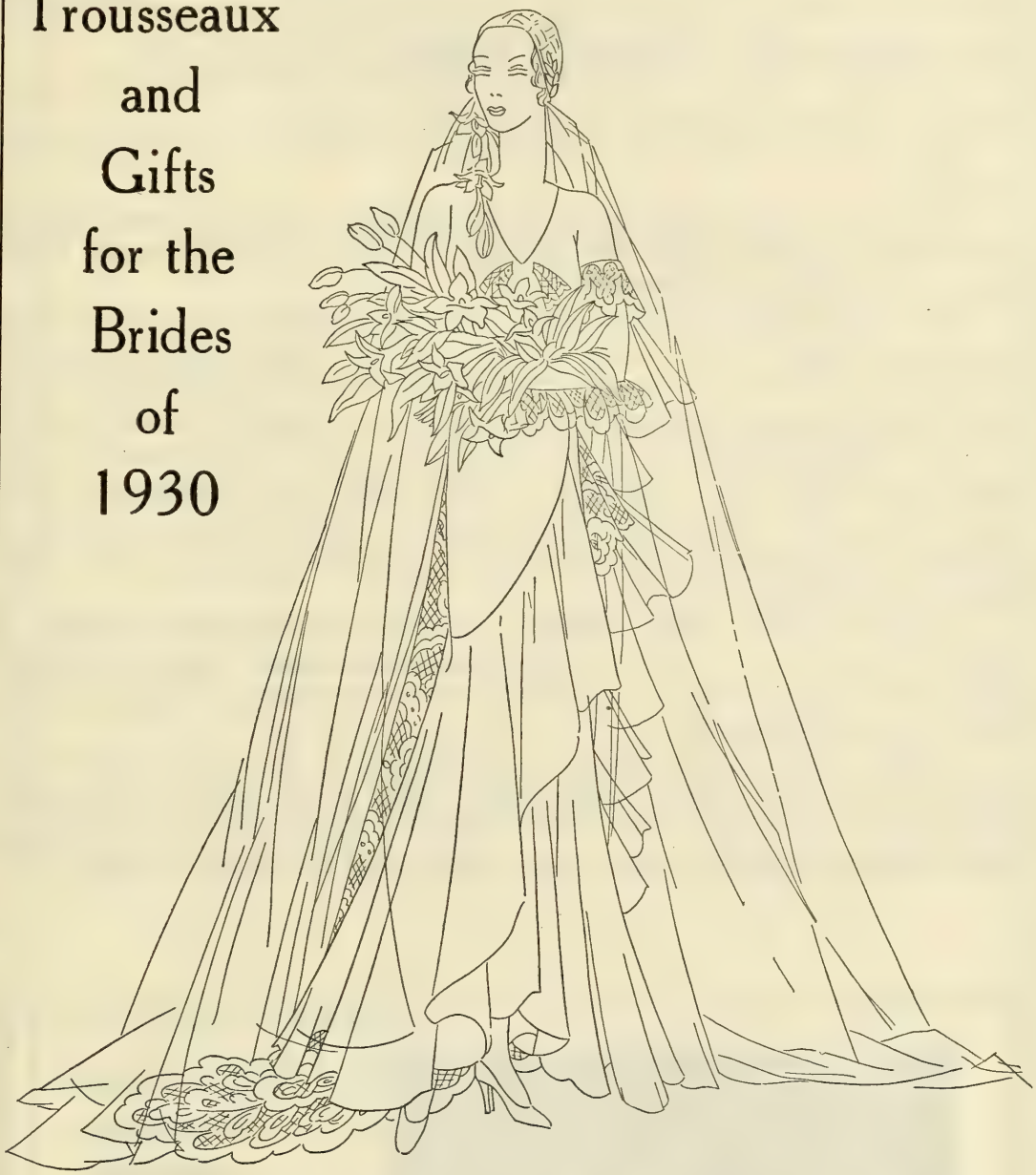
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posers: but how did they play? Not like the pianists of to-day, who prance up and down the keyboard with passages in which they have exercised themselves—*putsch, putsch, putsch;*—what does that mean? Nothing. When the true pianoforte virtuosi played, it was always something homogeneous, an entity; it could be transcribed, and then it appeared as a well-thought-out work. That is pianoforte playing; the other is nothing."

"Candidly, I am not a friend of *Allegri di bravura* and such, since they do nothing but promote mechanism"—1823.

"The great pianists have nothing but technic and affectation" —1817.

"As a rule, in the case of these gentlemen, all reason and feeling are generally lost in the nimbleness of their fingers"—with reference to pianoforte virtuosi.

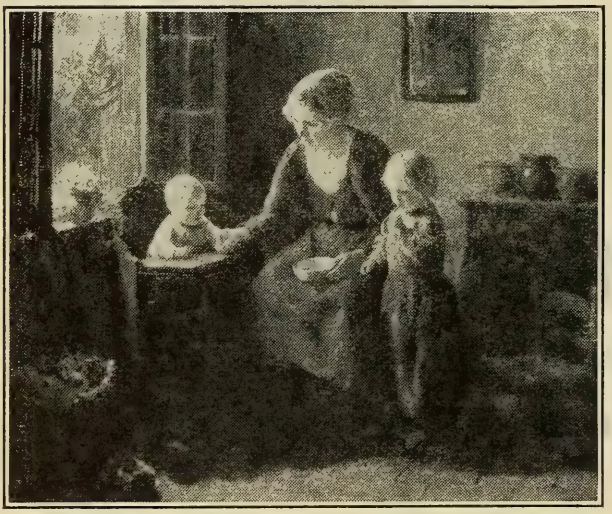
"You will have to play a long time yet before you realize that you cannot play at all"—to a young man who played for Beethoven.

"These pianoforte players have their coteries whom they often join; there they are praised continually—and there's an end of art!"

"No metronome at all! He who has sound feeling needs none, and he who has not will get no help from the metronome; he'll run away with the orchestra anyway." But Beethoven had sent different metronomic indications to a publisher; also to the Philharmonic Society, London.

"I never wrote noisy music. For my instrumental works, I need an orchestra of about sixty good musicians. I am convinced that only such a number can bring out the quickly changing gradations in performance."

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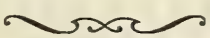
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TERMINOLOGY

(A. H. Fox—Strangways in the London *Observer*, January 29, 1930)

In the "Panchatantra," better known in the Arabic version as the "Fables of Pilpay," there occurs in the fifth book, which contains examples of "inconsiderate conduct," the story of the Musical Ass. He gets out at night into the cucumber fields and joins the jackal in hedge breaking, water fouling, and other delights. His joy takes a vocal form, and he asks the jackal in what "mode" he shall sing. "Why sing at all?" said the jackal; "people with coughs don't steal. Besides your voice is about as good as . . ." "What? I don't know how to sing? Listen to the theory of it! There are seven notes, three scales, twenty-one octave-species, forty-nine melodic figures, three time units, three *tempi*, three voice-registers, six styles, nine emotions, thirty-six modes, forty languages. This sort of singing when well performed embraces all the one hundred and eighty parts of song." "My friend," said the jackal, "if you must have your way, I will take up my position at the gate and look out for the farmer and his boy." They were not long in coming, and the musician learnt what it was to be an ass.

The *editio princeps* of the "Panchatantra" is dated approximately 1000 A.D., but the tales themselves are much older; and since Æsop (sixth century B.C.) incorporated not a few of them, and he got them from the Persians of his day as the Arabs did theirs, let us call them eternal, as human nature is, and leave it at that. And though no one can say how old this particular fable may be, since this is the kind of book in which interpolations

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would be sure to be made, does it not at least remind us of two fundamental traits of musicians? They do not often remove their neighbour's landmark or muddy his stream in order to poach his trout, but they often sit up late and eat indigestible things and have altogether very vague ideas as to time, place, and manner. And there is no question that their art is couched in the most incomprehensible lingo of any. To consider the first of these, their social careers and reputations, might lead us too far; but we may spend a few minutes on the second.

Each art has its special terminology—specific, "soffit," "tempera," "enjambment," "arpeggio"; or general, "order," "perspective," "scansion," "key." The specific terms give little trouble; we can guess half of them (except in architecture) and look up the rest. But the general words there is no getting at short of considerable familiarity with, and some thinking about the particular art. An architect would probably be sorry to have to define the "Ionic" order so that a tiro would never make a mistake over a given instance. A painter, who described "perspective," though truly enough, as the art of making things look lifelike on a plane surface, would feel that he had left a good deal unsaid, yet if he said more he would have to become technical. "Scansion" is a slippery thing; if you measure it, you are probably wrong, if you feel it, you are probably right. A "key" should lock or unlock something; it doesn't, and so must have a paragraph of its own.

Let us start with half a paragraph from Mr. H. W. Fowler's "If Wishes Were Horses" (Allen and Unwin) :—

> At an Oxford bump-supper, as someone sat down after singing "John Peel," my neighbor observed to me that he had done it in (if I remember) four different keys. I had been quite satisfied, and was much distressed by this criticism, not because I was concerned for the singer's credit, but because of this horrible reinforcement to my conscious deficiencies. Ever since I have recognized that music is a sealed book, and have taken the greatest care to ascertain that no one is within earshot when I allow my high or my low spirits to express themselves vocally; they very likely do so in a dozen keys at once.

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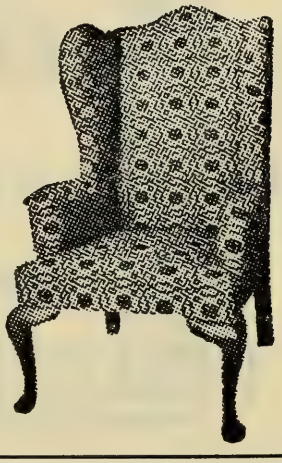
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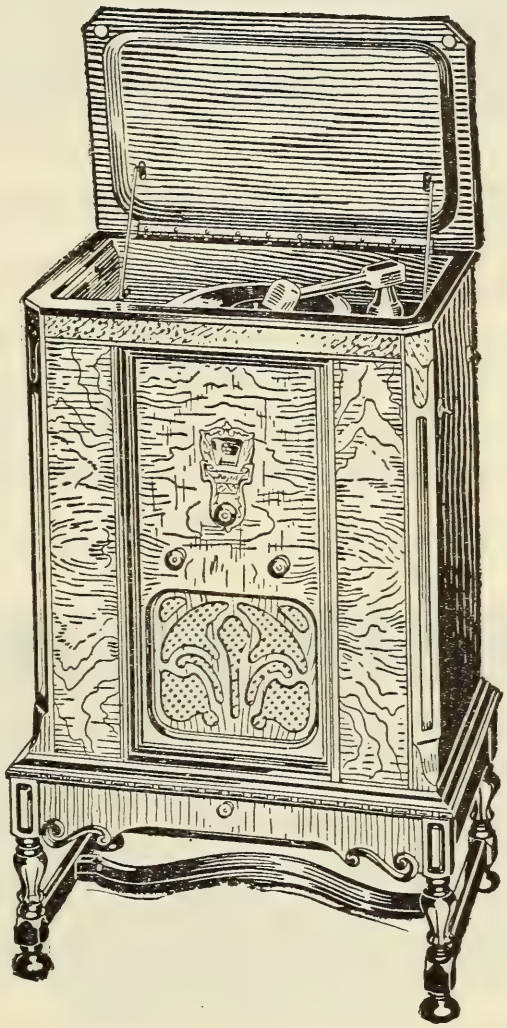
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And to this follows a terrible confession. *I was that neighbour.* If I had known *my* neighbour's feelings, and if I had thought about the matter more than one and twenty has had time to think, I should have added that a different key for each verse was better in place under the circumstances than one key for all. For to "lose one's key" is entirely analogous to a bonfire in the quad, to waking the echoes of eight centuries with an Australian stock-whip, and other abrogations of logic. The judge who summed up, "Prisoner at the bar, God gave you health and strength, instead of which you go about stealing cows" temporarily lost his key; he forgot what his first clause had said when he framed his second. Mr. Fowler, and many others, would see this easily in language, which they have spoken, read, and written all their lives; they only don't see it in music because it has not come their way to sing or play, read, or write it. We *hear* music; and if you wish to know what language is like when you only hear it, consider a memsahib's knowledge of Hindostani, or an Orient Express courier's knowledge of English—and, shall we add, the switcher-on's knowledge of music who sings "The Rosary," who can't read a score, and who writes to the B.B.C. to say they are rotten or, far worse, rather decent.

What people who gird at musical terminology resent so much is that in music it seems to be necessary to have much previous knowledge before you can enjoy it, whereas you can take in a cathedral, a portrait, a sonnet, at once. But is either of these statements true? Is it not rather that there are all grades of "taking in"? The uninitiate wants merely the story, the subject, the title, the purpose: the initiate accepts all these as the occasion, and looks for



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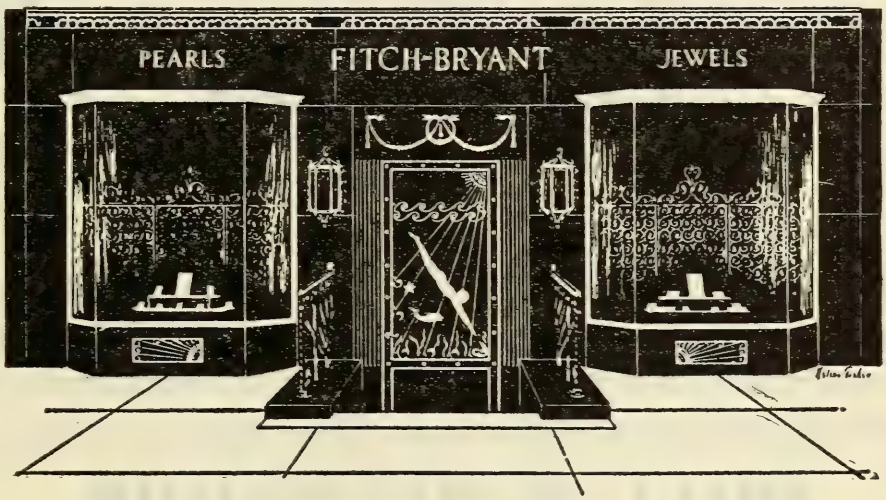
something else the artist wanted to "say." And that something else is very seldom to be put into words, else, what would have been the good of stones or paint or tones? And they all say more or less the same thing. But when you come to talk *about* them, it is different. You can't go on saying "the under-surface, a sort of ceiling, of an arch or staircase or cornice"; it is better to say the "soffit," and get done with it. It is wearisome to talk of "the lifting or lowering of a whole section of the melody, whether consciously or unconsciously," and simpler to say "change of key," or, if it is only a single note that has been altered, "change of mode."

The writer of this column has received from time to time exhor-

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tation to write what the ordinary man can understand. But who is the ordinary man? Let us turn again to Mr. Fowler:

> It is not possible for any man, unless he is only recording concrete facts, to be really frank with a miscellaneous audience; he may intend to be understood as much as he will; but he speaks a dialect, and his dialect will be misinterpreted by all but a few who happen to speak the same; the brain has dialects as well as the tongue, and no man can speak the same as everyone else, because the equals of unequals are unequal.

Meanwhile, the man he has tried to write for may be shortly described. This man, a particular man who could be named, knows and cares what goes on in the world of music. He estimates quickly and justly. He remembers tunes. He does not forget impressions. He can play half "the 48," and accompany songs not harder than Schubert or Parry. He cannot read a full score. He has not written music, or else he has written and said nothing. He chooses what he will hear, and it may include Monteverdi or Stravinsky: in either case he can rely on a horse-sense. He has no prejudice for or against the British composer: he contents himself with putting a job in a British executant's way when he can, just to see how he shapes. His comments are usually kind, but can be quite severe.

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"Don Juan," a Tone-poem (after Nicolaus Lenau),* Op. 20

Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan," composed at Munich 1887–88, is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, was composed at Munich 1886–87 (revised in 1890 at Weimar), and published later (1891). "Don Juan" was published in 1890. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898; November 1, 1902; February 11, April 29, 1905; October 27, 1906; October 9, 1909; October 17, 1914;

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practiced neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liège has been published. Lenau's unhappy sojourn in the United States is to be described in the second volume.



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February 2, 1917; October 7, 1921; March 7, 1924; February 6, 1925; February 26, 1926; November 18, 1927.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

***

Strauss's hero is Lenau's, and is in search of the ideal woman. Not finding one reaching his standard, disgusted with life, he practically commits suicide by dropping his sword when fighting a duel with a man whose father he had killed. Before this Don Juan dies, he provides in his will for the women he had seduced and forsaken.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and

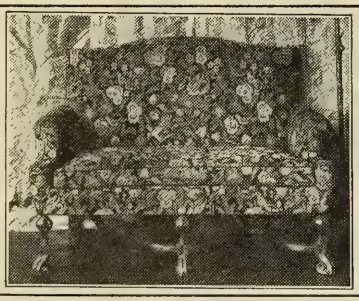
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Stuttgart. After September he wrote no more, for he went mad and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

The score of the Fantasia bears on a fly-leaf these extracts from the poem. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson*:—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—

Nod up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!

*John P. Jackson, journalist, died at Paris on December 1, 1897, fifty years old. For many years he was on the staff of the *New York Herald*. He espoused the cause of Wagner at a time when the music of that composer was not in fashion. He translated some of Wagner's librettos into English.

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Each beauty in the world is sole, unique:
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So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

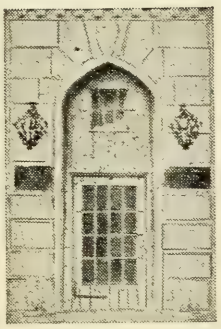
DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

It has been said that the "emotional phases of the story" appealed to Strauss:

1. The fiery ardor with which Don Juan pursues his ideal;
2. The charm of woman; and
3. The selfish idealist's disappointment and partial atonement by death.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development; the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss



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himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen' "; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."
("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme

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of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears—"the Countess—— ——, widow; she lives at a villa, an hour from Seville" (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and violoncellos. There is canonical imitation in the second violins, and afterwards, viola, violin, and oboes. Passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the violoncellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim. Here comes the episode of longest duration. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and violincellos). "The silence of night,

*It is only fair to Dr. Reimann to say that he did not take Wilhelm Mauke too seriously.

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anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the violoncellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival time. Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitations to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims,—

"The fire of my blood has now burned out!"

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

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(after Amy Lowell)

Ravel . . . . . Rapsodie Espagnol

I. Prélude à la Nuit.
II. Malagueña.
III. Habanera.
IV. Feria.

Brahms . . . . . Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

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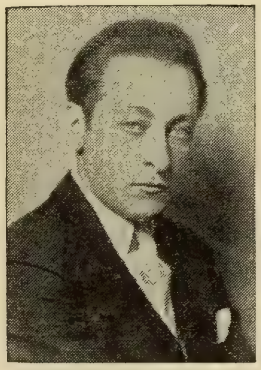
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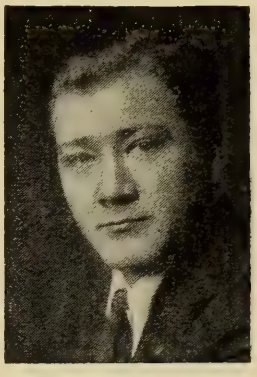
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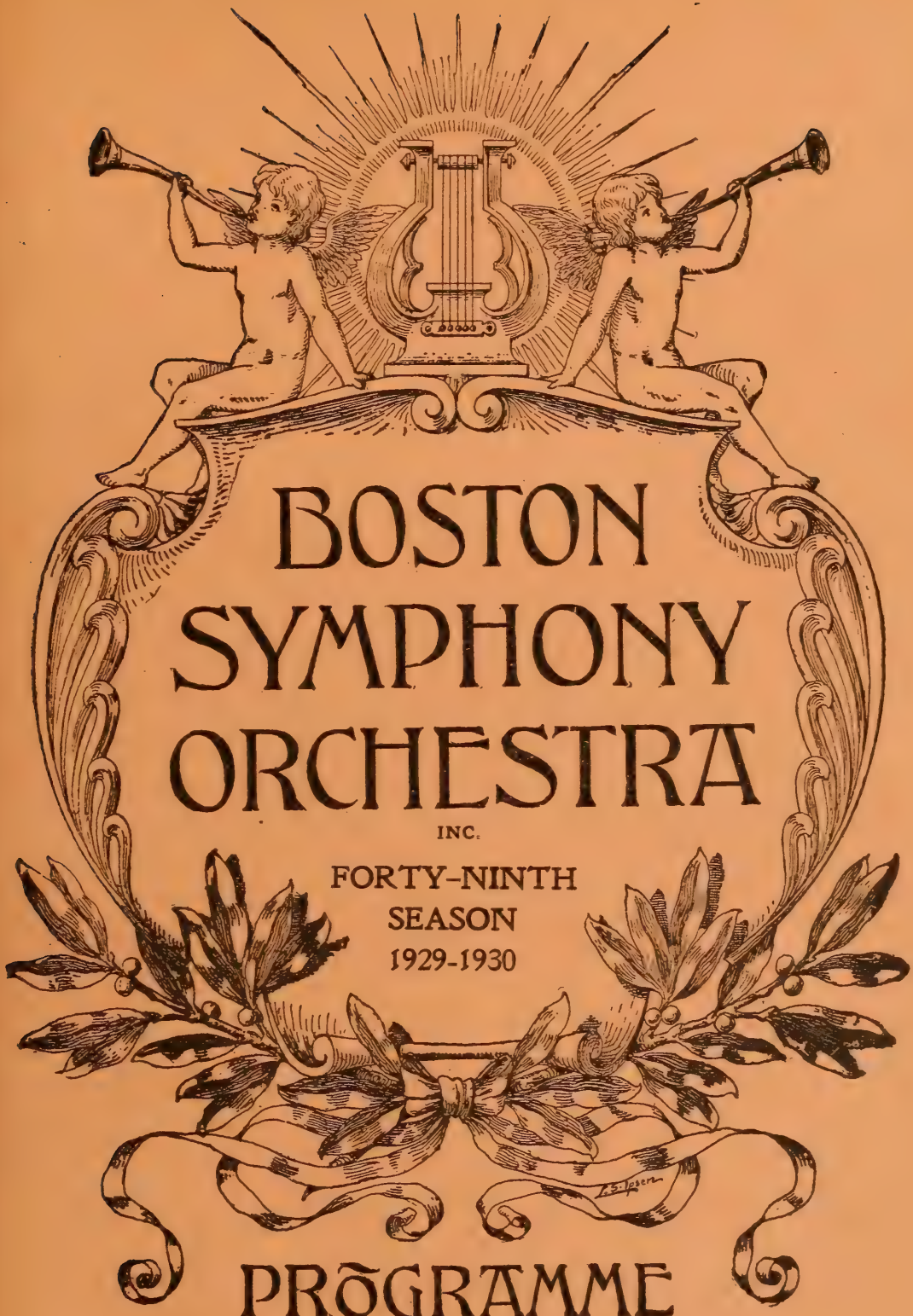
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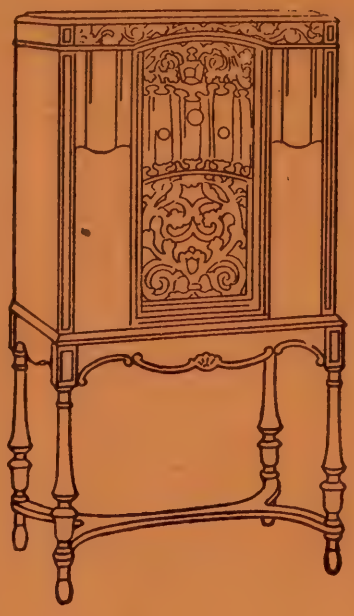
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FORTY-NINTH SEASON, 1929–1930

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Zighera, A.
Langendoen, J.
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Chardon, Y.
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Fabrizio, E.
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Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
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Speyer, L.

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Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
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Overture to the Opera "Oberon" . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Oberon; or, the Elf-King's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The cast was as follows: Rezia, Mary Anne Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Scherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.' "

The first performance in Boston was in Music Hall by the Parepa-Rosa Company, May 23, 1870.*

Weber received for the opera £500. William Thomas Parke, the first oboist of Covent Garden at the time of the production, wrote in his entertaining "Musical Memoirs": "The music of this opera is a refined, scientific and characteristic composition and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.' "

* * *

The story of the opera was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon of Bordeaux." Oberon and Titania have vowed never to be reconciled until they find lovers faithful in

*The cast was as follows: Rezia, Mme. Parepa-Rosa; Fatima, Mrs. E. Seguin; Puck, Miss Geraldine Warden; Sir Huon, William Castle; Scherasmin, A. Laurence (*sic*); Oberon, G. F. Hall; Mermaid, Miss Isaacson (?). Carl Rosa conducted. A song "Where Love is, there is Home," arranged by Howard Glover, from a theme in one of Weber's pianoforte sonatas, was introduced. The audience was not large, and it was cool.

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adversity. Puck resolves to serve Oberon, his master, by bringing together Huon and Rezia. Huon has been ordered by Charlemagne to kill the favorite at Baghdad and to wed the Caliph's daughter, Rezia. The lovers, having met, in a vision, are in love. At Baghdad, Huon being sent there because he had slain a son of Charlemagne, kills Babekan, bethrothed to Rezia, and escapes with her, by the aid of a magic horn given to him and blown by Scherasmin, Huon's shield-bearer. The horn compels the Caliph's court to dance. Oberon appears and makes the lovers swear to be faithful in spite of all temptation. They are shipwrecked. Rezia is captured by pirates; Huon is wounded. The Emir Tunis has Rezia in his harem; his wife Roschana is enamored of Huon. The Emir orders the wife and Huon to be burned; but again the magic horn is blown. Oberon, reconciled to Titania, brings the lovers to Charlemagne's court, where they are welcomed with pomp and ceremony.

There is another pair of lovers in the opera: Scherasmin and Rezia's Arabian maid, Fatima.

The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings, begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march, there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the Dark Blue Waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part

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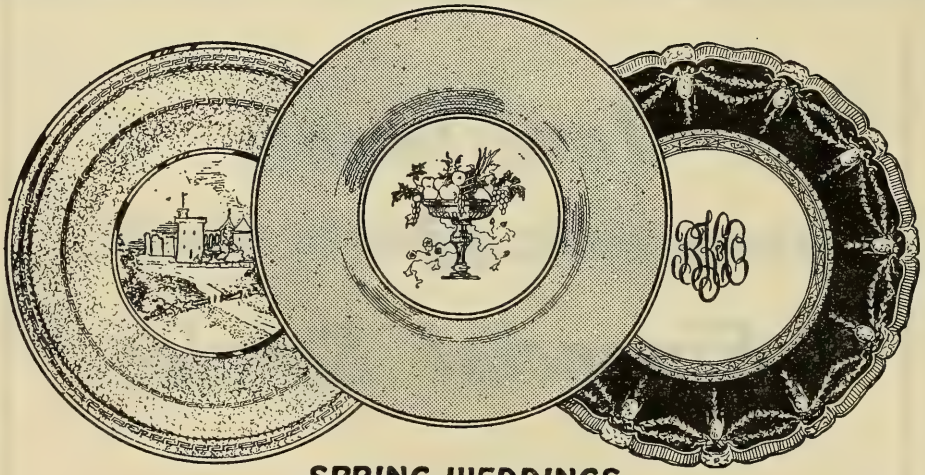
of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

* * *

Weber was asked by Charles Kemble in 1824 to write an opera for the Theatre Royal, Covent Garden. Weber chose "Oberon" for the subject. Planché was selected to furnish the libretto. In a letter to him, Weber wrote that the fashion of it was foreign to his ideas: "The intermixing of so many principal actors who do not sing—the omission of the music in the most important moments—all these things deprive our 'Oberon' of the title of an opera, and will make him (*sic*) unfit for all other theatres in Europe, which is a very bad thing for me, but—*passons là-dessous.*"

Weber, a sick and discouraged man, buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto to Dresden an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end



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of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London. Weber received for the opera £500. He was so feeble that he could scarcely stand without support, but he rehearsed and directed the performance seated at the piano. He died of consumption about two months after the production.

Planché gives a lively account of the genesis and production of "Oberon."* He describes the London public as unmusical. "A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery, and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsmen's (Chorus and the *diablerie* in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies in it being compared by English Musical *critics* to 'wind through a keyhole!'† . . . None of our actors could sing, and but one singer could act, Madame Vestris, who made a charming Fatima. . . . My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera such as would be required at the present day."‡

The first performance in Germany of "Oberon" in "its original shape" was at Leipsic, December 23, 1826.

*"Recollections and Reflections," by J. R. Planché, Vol. I, pp. 74–86 (London, 1872).

†Planché cites a writer in the *Quarterly Musical Magazine and Review* for June, 1875: "Nearly all that was not irresistibly ridiculous was supremely dull."

‡There was a performance in London with German text by Th. Hell in 1841 (Rezia, Mme. Heinefitter; Huon, Haizinger; in Italian, on July 3, 1860 (Rezia, Mme. Tietjens; Fatima, Mme. Alboni). Benedict furnished recitatives, partly his own, partly from other works of Weber's.

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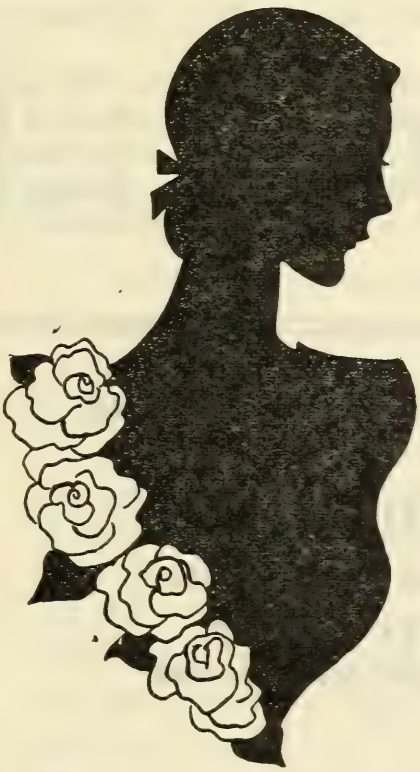
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Edward Burlingame Hill

(Born in Cambridge, Mass., September 9, 1872; now living there)

"Lilacs" was performed for the first time at a concert of the Boston Symphony Orchestra in Boston on April 1, 1927. Mr. Hill contributed the following notes to the Orchestra's programme back of that date:

"Long an admirer of Miss Lowell's poetry, it one day struck me forcibly that 'Lilacs'* was an excellent 'subject' for musical treatment by one of New England ancestry. On reflection, I soon saw the impracticability of attempting to follow the poem in detail, and the present work is the result of impressions connected with portions of the poem, chiefly the beginning and the end.

"After a brief introduction, the principal theme is heard in the woodwind, later in the strings, and at last in the full orchestra. From this grows a contrasting episode, after which the material of the first part returns with a varied development and closes with a reference to the introduction.

"'Lilacs' is scored for three flutes (third interchangeable with piccolo), two oboes, English horn, two clarinets in B-flat, bass clarinet in B-flat, two bassoons, contrabassoon, six horns, three trumpets, three trombones and tuba, kettledrums, triangle, cymbals, bass-drum, celesta, harp, piano, and the usual strings. The score is inscribed *In Memoriam A. L.*"

*From "What's O'Clock," Houghton Mifflin Company, Boston.

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Holding quiet conversations with an early moon:
Lilacs watching a deserted house
Settling sideways into the grass of an old road:
Lilacs, wind-beaten, staggering under a lopsided shock of bloom
Above a cellar dug into a hill.
You are everywhere.

Lilacs,
False blue,
White,
Purple,
Colour of lilac
Heart leaves of lilac all over New England,
Roots of lilac under all the soil of New England;
Lilac in me because I am New England,
Because my roots are in it.

*With the kind permission of the publishers, Messrs. Houghton Mifflin Company, Boston.

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Because it is my country
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Rapsodie Espagnole . . . . . Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; at home at Montfort-l'Amaury and Paris)

The "Rapsodie Espagnole," dedicated to "Mon cher Maître, Charles de Bériot," was completed in 1907 and published in the following year. It was performed for the first time at a Colonne concert in Paris, March 15, 1908. The Rha sody was enthusiastically received; the second movement was repeated. The enthusiasm was manifested chiefly in the gallery, where some perfervid student shouted to the conductor after the malagueña had been repeated: "Play it once more for those downstairs who have not understood it." At the end of the Rhapsody the same person shouted to the occupants of subcribers' seats: "If it had been something by Wagner you would have found it very beautiful."

The first performance of the Rhapsody in Boston was by the Boston Orchestral Club on January 26, 1910. Ravel conducted it when he was guest conductor of the Boston Symphony Orchestra on January 13, 14, 1928. Mr. Longy conducted.

The Rhapsody was performed by the Theodore Thomas Orchestra in Chicago on November 12, 13, 1909. The first performance by the

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1911

Boston Symphony Orchestra was on November 21, 1914. Ravel conducted it when he was guest conductor of the Boston Symphony Orchestra on January 13, 14, 1928.

The Rhapsody is scored for two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, a set of four kettledrums, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, two harps, and the usual strings.

It is really a suite in four movements: Prélude à la Nuit, Malagueña, Habanera, Feria.

I. Prélude à la Nuit. Très modéré, A minor, 3-4. The movement as a whole is based on a figure given at the beginning to muted violins and violas. The clarinets have a short subject, and this is repeated at the end by solo strings. Cadenzas, now for two clarinets and now for two bassoons, interrupt the movement. The cadenza for bassoons is accompanied by arpeggios in harmonics for a solo violin and trills for three other violins. The movement ends with a chord in harmonics for divided violoncellos and double-basses. The second movement follows immediately.

II. Malagueña. Assez vif, A minor, 3-4. The Malagueña, with the Rodeña, is classed with the Fandango: "A Spanish dance in 3-8 time, of moderate movement (allegretto), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops". The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths. The

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word itself is applied to a popular air characteristic of Malaga, but Richard Ford described the women of Malaga, "las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of Andalusia. "It is sometimes called the Flamenco, a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

In Ravel's Malagueña there is at the beginning a figure for the double-basses repeated as though it were a ground bass. The key changes to D major, and there is a new musical thought expressed by muted trumpet accompanied by the tambourine and pizzicato chords. After a climax there is a pause. The English horn has a solo in recitative. The rhythmic figure of the opening movement is suggested by the celesta and solo strings. The figure in the basses returns with chromatic figures for flutes and clarinets.

III. Habanera. Assez lent et d'un rythme las, 2-4. Ravel wrote in 1895 a Habanera for two pianofortes, four hands. This was utilized in the composition of the Habanera in the Rhapsody. The chief subject enters in the wood-wind after a short introduction in which the clarinet has an important syncopated figure. The solo viola continues the theme; the strings repeat the opening section. To wood-wind instruments and the first harp is given a new idea rhythmed by the tambourine, while the strings are busied with the syncopated figure. This theme is

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worked out till nearly the end, which is brought by harmonics for the harp, with the syncopated rhythm in the first violins and at last for the celesta.

Few histories or encyclopædias of the dance mention the Habanera. Mr. H. V. Hamilton contributed the article about this dance to Grove's Dictionary of Music and Musicians (Revised Edition). He says that it is a Spanish song and dance of an older origin than its name implies; that it was introduced into Cuba by negroes from Africa, and from Cuba went to Spain. "It is sometimes called 'contradanza criolla' (Creole country-dance). . . . An Habanera usually consists of a short introduction and two parts of eight or sixteen bars, of which the second, should the first be in a minor key, will be in the major, and will answer the purpose of a refrain; but these rules are by no means strictly adhered to. There are many forms of the melody, a marked feature being that two triplets of semiquavers, or one such triplet and two semiquavers, are often written against the figure which occupies one whole bar in the bass of the above example." (This example is given in notation.) "The performers opposite to each other, one of either sex, generally dance to the introduction, and accompany their singing of several 'copias' (stanzas) with gestures, and the whole of the music is repeated for the final dance, which is slow and stately, and of a decidedly Oriental character, the feet being scarcely lifted from the ground (though an occasional pirouette is sometimes introduced), while the most voluptuous movements of the arms, hips, head, and eyes are employed to lure and fascinate each other—and the spectator. The dance, if well done, can be extremely graceful."

"La Habenera," a lyric drama in three acts, libretto and music by Raoul Laparra, was produced at the Opéra-Comique, Paris, on February 26, 1908. The chief singers were Salignac, Pedro; Séveilhac, Ramon; Mlle. Demellier, La Pilar; Vieuille, Un Vieux. Ruhlmann conducted the first performance in the United States at the Boston Opera House on December 14, 1910: Robert Lassalle, Pedro; Ramon Blanchart, Ramon; Fely Dereyne, La Pilar; José Mardones Un Vieux. André Caplet conducted. Later performances were on December 23, 1910; and on March 22, 25, 1912, when the chief singers were Mme. Gay and Messrs. De Potter and Riddez. Aubert's "Habanera" for orchestra (Paris, 1919) was played in Boston by the Boston Symphony Orchestra on October 19, 1923, and April 29, 1927.

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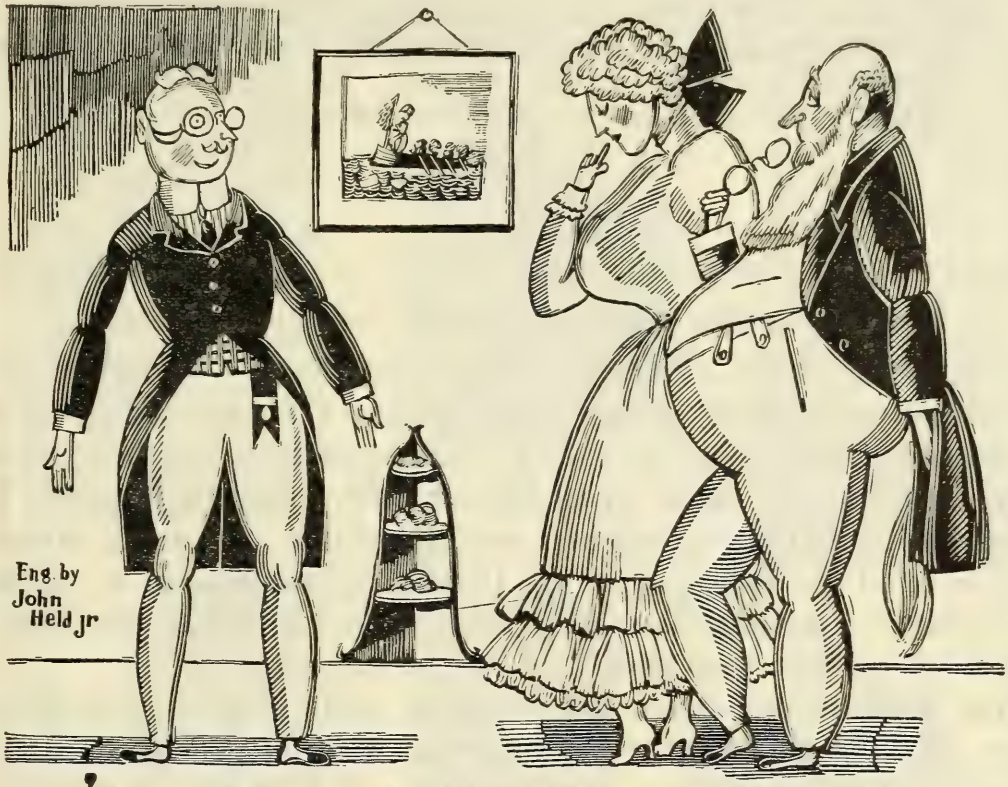
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IV. Feria ("The Fair"). Assez animé, C major, 6-8. The movement is in three parts: The first is based on two musical ideas—the first two measures for flute; the second by muted trumpets rhythmed by a tambourine; later, oboes and English horn, rhythmed by xylophone; then full orchestra *ff*. The second opens with a solo for the English horn. The solo is continued by the clarinet. The material of the third section is that of the opening part of the movement.

SYMPHONY IN C MINOR, NO. 1, OP. 68 . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in

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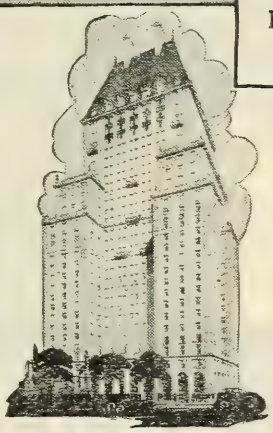
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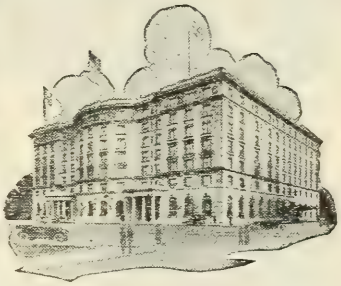
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Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." . This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he
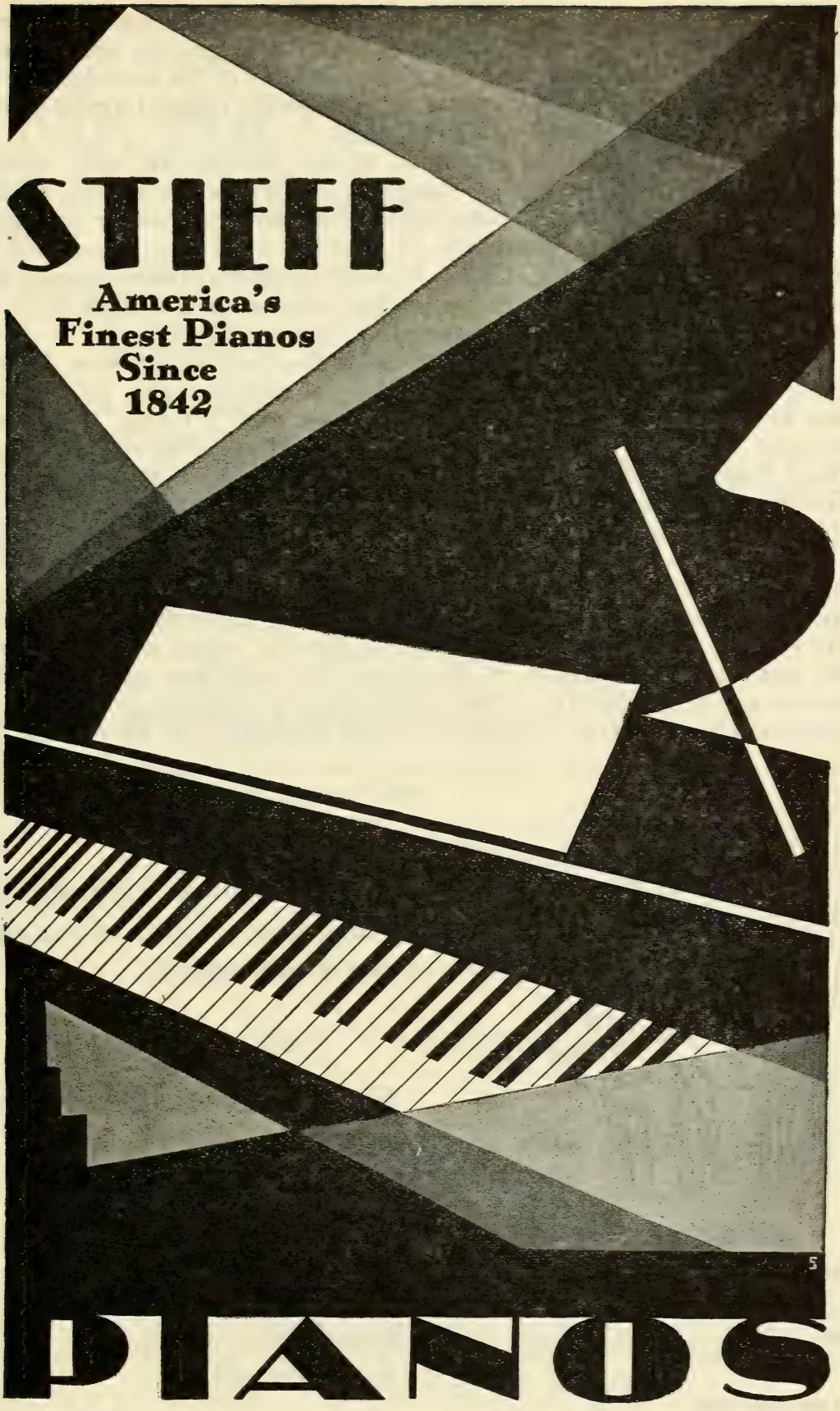


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worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. It was then without the introduction. The first movement was afterwards greatly changed.

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted from manuscript. Brahms was present. There was a performance a few days later at Mannheim, where Brahms conducted.

The first performance in Boston was by the Harvard Musical Association, January 3, 1878. Carl Zerrahn conducted. The programme was as follows: Weber, Overture to "Euryanthe"; Grieg, Pianoforte concerto (William H. Sherwood, pianist); Gade, Allegretto from the Third Symphony; Pianoforte solos; Handel, Fugue in E minor; Chopin, Nocturne in F sharp, Op. 15, No. 2; Bargiel, Scherzo from Suite, Op. 31; Brahms, Symphony in C minor, No. 1. John S. Dwight wrote in his *Journal of Music* that the total impression made on him was "as something depressing and unedifying, a work coldy elaborated, artificial; earnest to be sure, in some sense great, and far more satisfactory than any symphony by Raff, or any others of the day, which we have heard; but not to be mentioned in the same day with any symphony by Schumann, Mendelssohn, or the great one by Schubert, not to speak of Beethoven's. . . . Our interest in it will increase, but we foresee the



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limit; and certainly it cannot be popular; it will not be loved like the dear masterpieces of genius." The Harvard Musical Association gave a second performance on January 31, 1878.

*
* *

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement. Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here Mr. Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some

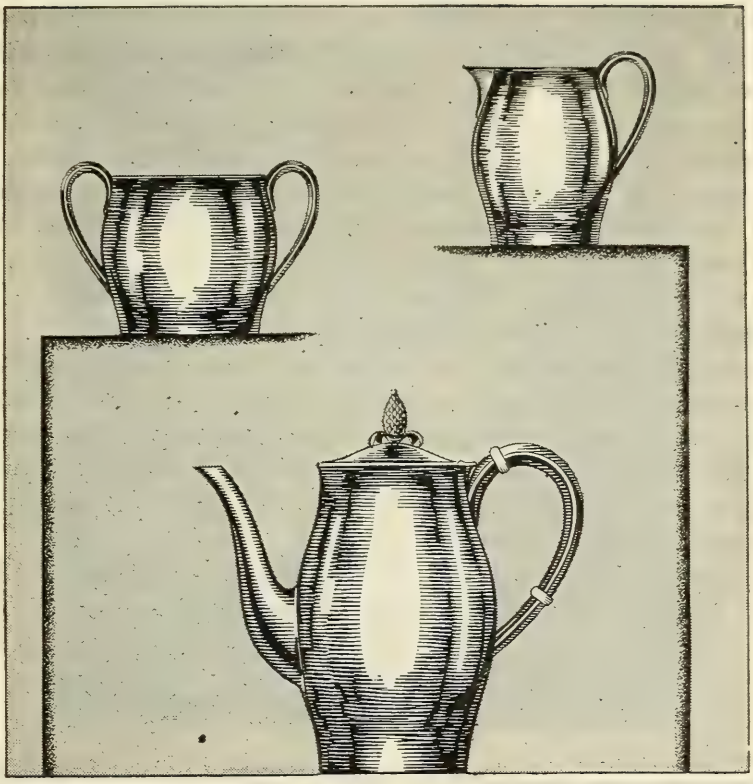


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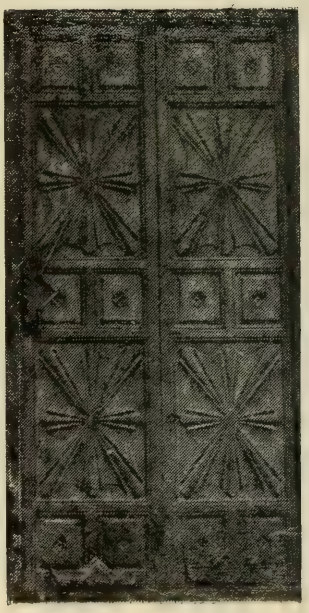
1925

of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of "Prometheus Unbound" "the true parallel" to this symphony.

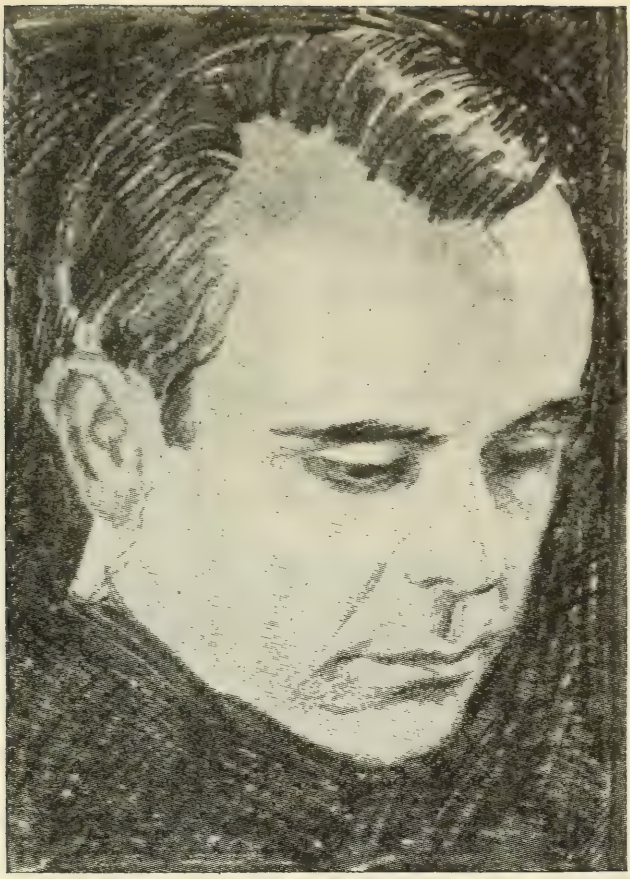
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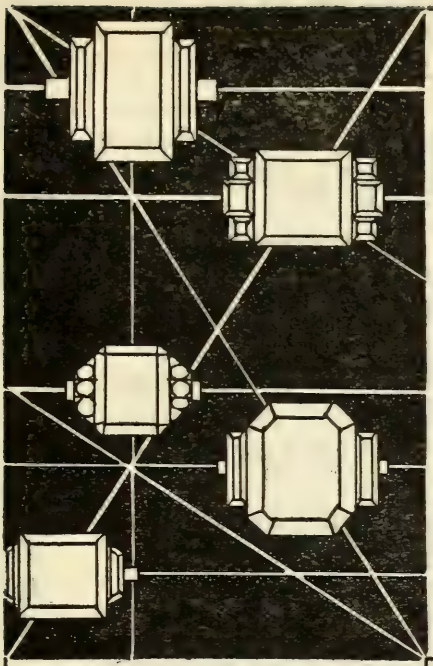
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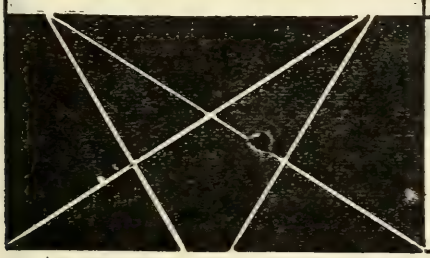
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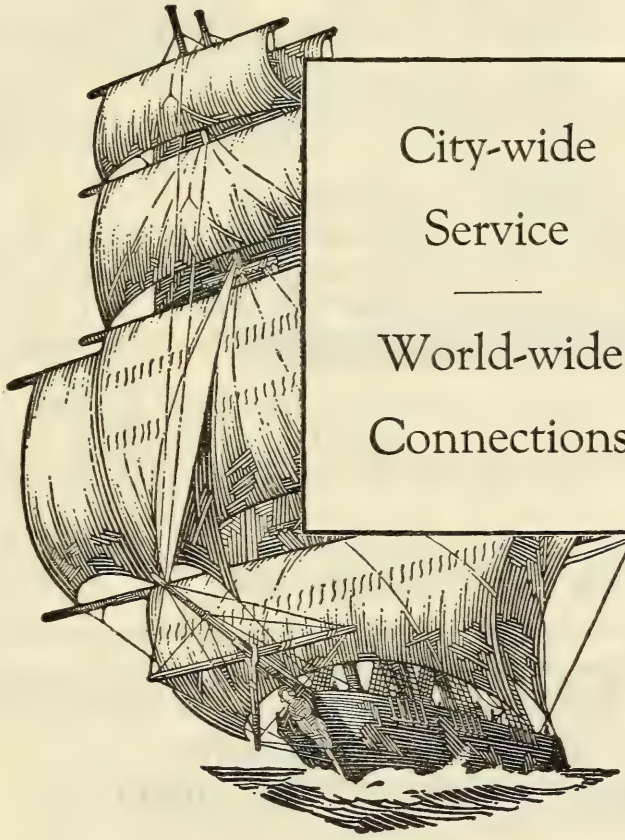
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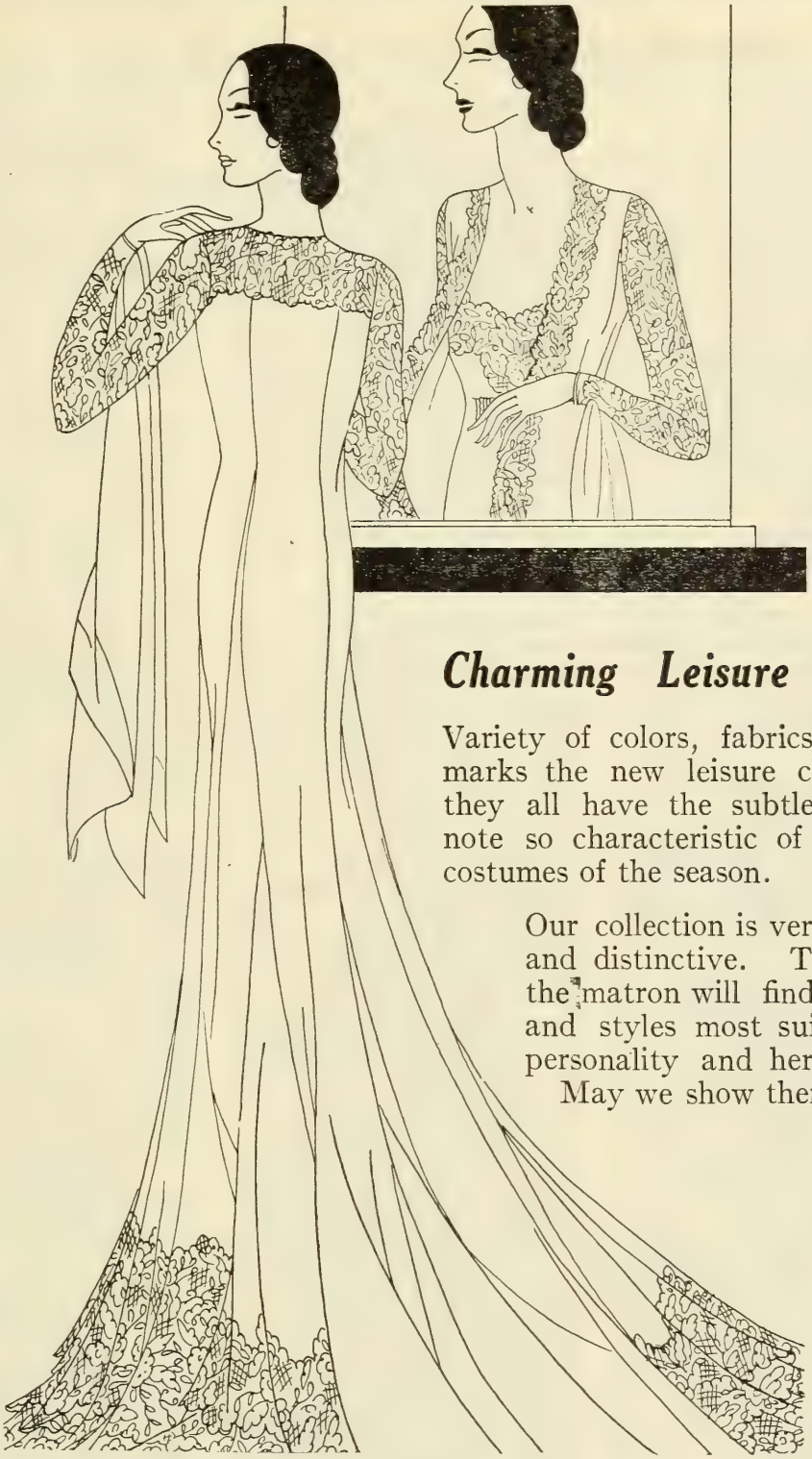
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Estimated deficit for the season 1929-1930	$100,000.07
Subscriptions to date	85,735.60
Balance required to meet estimate	14,264.33
Endowment Fund	311,807.41
Endowment Fund, in memory of Henry L. Higginson	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
Endowment Fund, The Adele Wentworth Jones Trust Income dedicated to purposes other than running expenses	10,000.00

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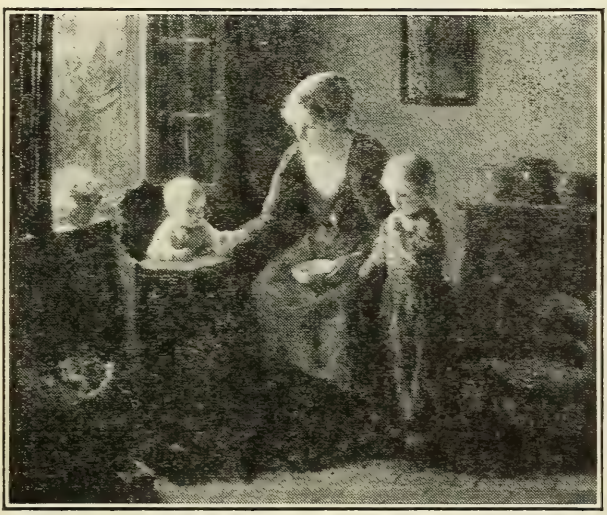
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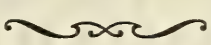
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SUMMARY

The following composers were represented for the first time at these concerts: Fairchild, Gruenberg, Martelli, Pick-Mangiagalli, Tournier, Wetzler.

Bach	3	Martelli	1
Bax	2	Moussorgsky	1
Beethoven	6	Mozart	4
Bloch	1	Pick-Mangiagelli	1
Borodin	1	Piston	1
Brahms	4	Prokofieff	2
Chadwick	1	Ravel	4
Debussy	3	Respighi	2
De Falla	2	Rimsky-Korsakov	2
Dukelsky	1	Saint-Saëns	2
Dvořák	1	Schumann	2
Eichheim	2	Sibelius	4
Fairchild	1	Spohr	1
Galliard	1	Strauss	5
Gardner	1	Stravinsky	2
Glazounov	3	Tchaikovsky	2
Goossens	1	Tournier	1
Gruenberg	2	Vivaldi	1
Handel	1	Wagner	2
Haydn	2	Walton	1
Hill	1	Weber	2
Josten	1	Wetzler	1
Lazăr	1		
Liszt	1		88
Loeffler	1		

Bach's Organ Prelude and Fugue, orchestrated by Schönberg; Bax's Symphony No. 2; Haydn's Symphony in D major (with the Horn Call), and Sibelius's 6th Symphony were each performed twice.

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GARDNER: "Broadway."
JOSTEN: "Jungle."
LAZĂR: Concerto Grosso, No. 1, for orchestra.
PISTON: Suite for Orchestra.
TOURNIER: "Féerie," Prelude and Dance, for harp and orchestra . 8

OTHER WORKS PERFORMED IN BOSTON FOR THE FIRST TIME

BACH-SCHÖNBERG: Prelude and Fugue in E-flat major, for organ (arranged by A. SCHÖNBERG).
EICHHEIM: "Java."
"Burma."
GOOSSENS: Concerto for Double String Orchestra.
GRUENBERG: "The Enchanted Isle."
Jazz Suite.
HAYDN: Symphony, D major (with the Horn Call).
LOEFFLER: Canticum Fratris Solis.
MARTELLI: Assyrian Bas-Reliefs.
PICK-MANGIAGALLI: Prelude and Fugue.
PROKOFIEFF: Piano Concerto, No. 2, G minor, Op. 16.
RAVEL: Bolero.
RESPIGHI: Feste Romane.
SIBELIUS: Symphony No. 6.
SPOHR: Notturno for Wind Instruments.
STRAUSS: Interlude from "Intermezzo."
WETZLER: Symphonic Dance in Basque Style from "The Basque Venus" 17

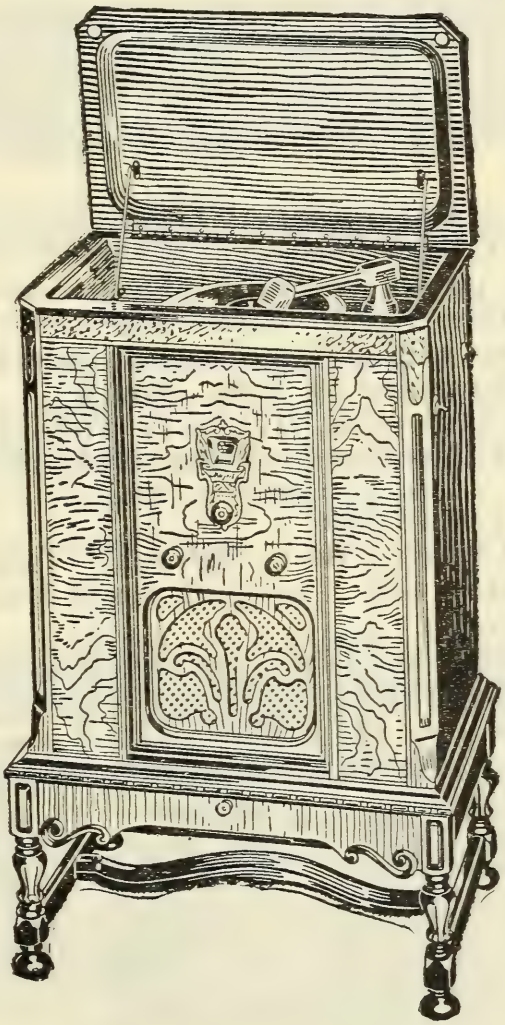
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THE FOLLOWING ARTISTS HAVE APPEARED AS SOLOISTS THIS SEASON

BURGIN,† RICHARD, concert master (Sibelius's Violin Concerto), February 28, 1930. Sketch 1362

FRIJSH, POVLA, soprano (Loeffler's "Canticum Fratris Solis**), January 3, 1930 845

ITURBI,* JOSÉ, pianist (Liszt's Concerto in E-flat major, No. 1) December 13, 1929. Sketch 636

PROKOFIEFF, SERGE, pianist (Prokofieff's Piano Concerto, G minor, No. 2**—first time in the United States), January 31, 1930. Sketch 1108

RABINOFF,** BENNO, violinist (Glazounov's Violin Concerto), January 17, 1930 929

SALMOND,* FELIX, violoncellist (Bloch's "Schelomo"), December 27, 1929 761

SANROMÁ, JESÚS MARÍA, pianist ("Nights in the Gardens of Spain"), February 21, 1930. Sketch 1270

SCHNABEL, ARTUR, pianist (Beethoven's Piano Concerto, G major, No. 4), April 4, 1930. Sketch 1680

THIBAUD, JACQUES, violinist (Saint-Saëns's Concerto in B minor, No. 3), November 29, 1929. Sketch 458

ZIGHERA,†* BERNARD, harpist (Tournier's Prelude and Dance, for harp with orchestra), December 20, 1929. Sketch . 708

Singers: Soprano, Povla Frijsh	1
Violinists: Richard Burgin,† Benno Rabinoff,** Jacques Thibaud	3
Pianists: José Iturbi,* Serge Prokofieff, Jesús María Sanromá, Artur Schnabel	4
Violoncellist: Felix Salmond	1
Harpist: Bernard Zighera†	1
	10



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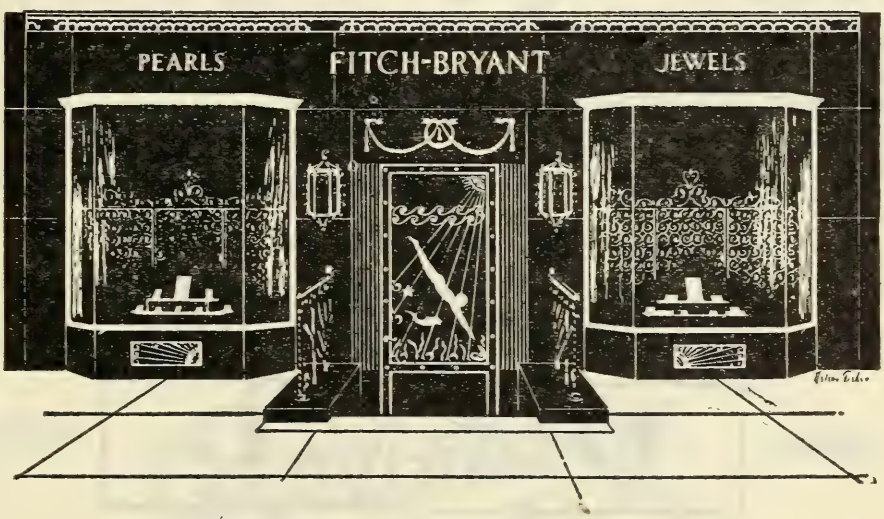
February 14, 15, 1930. Mme. Ritter-Ciampi,** soprano; Jean Macdonald, contralto, and the Radcliffe Choral Society, in Debussy's "La Damoiselle Élue." Mme. Ritter-Ciampi and the Cecilia Society in Debussy's "Le Martyr de Saint-Sebastien."* The Radcliffe Society trained by its conductor, G. Wallace Woodworth; the Cecilia by its conductor, Arthur Fiedler.†

April 18, 1930. Albert Snow,† organist, Saint-Saëns's Symphony No. 3, C minor.

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BURGIN,† RICHARD, conducted the concerts of November 29, 30, 1929: Rimsky-Korsakov, Suite from "Le Coq d'Or"; Borodin, Symphony No. 2, B minor; Saint-Saëns, Violin Concerto, B minor, No. 3 (JACQUES THIBAUD); Wetzler, Symphonic Dance in Basque Style,** from "The Basque Venus."

EICHHEIM, HENRY, conducted his symphonic poems, "Java"** and "Burma,"** at the concerts of November 15, 16, 1929.

GARDNER, SAMUEL,* conducted his "Broadway"† on April 18, 19, 1930.

GLAZOUNOV,** ALEXANDER, conducted the concerts of January 17, 18, 1930: Glazounov's Symphony No. 6, Violin Concerto (BENNO RABINOFF,** violinist), and "Stenka Razin."

GOOSSENS, EUGENE, conducted the concerts of January 24, 25, 1930: Wagner, a Faust Symphony; Schumann, Symphony No. 1, B-flat major; Goossens, Concertino for Double String Orchestra**; Respighi, "Feste Romane."**

PISTON,* WALTER, at the concerts of March 28, 29, 1930, conducted his Suite for Orchestra.†

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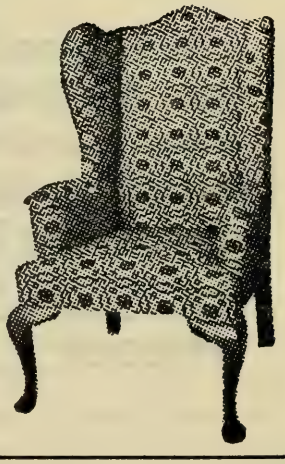
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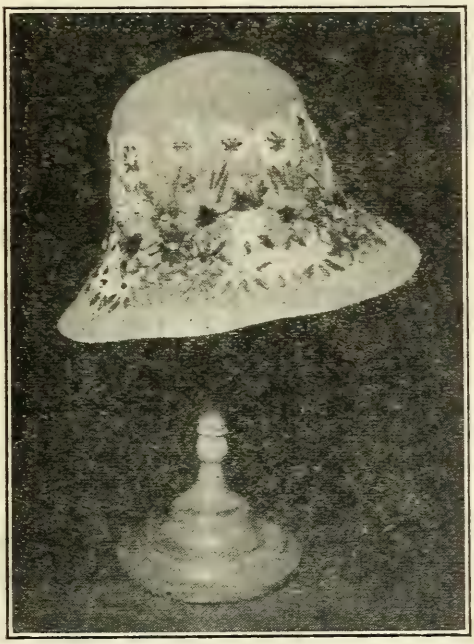
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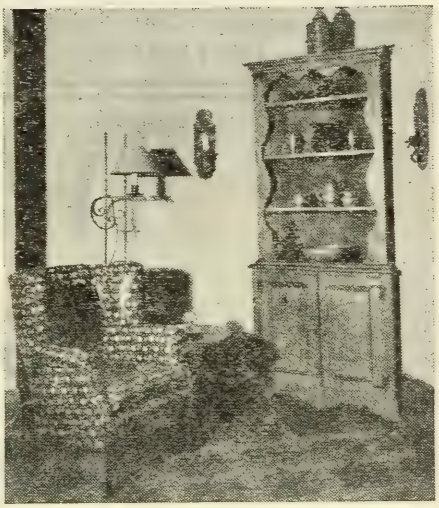
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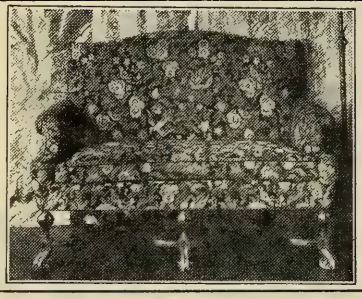
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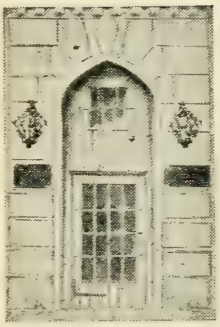
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Six symphony concerts were given in Symphony Hall on Monday evenings, Dr. Koussevitzky, conductor:

1929. November 11. Beethoven, Overture to "Egmont"; Strauss, Interlude from "Intermezzo"; Stravinsky, Suite from "L'Oiseau de Feu"; Beethoven, Symphony, C minor, No. 5.

1929. December 2. Handel, Concerto Grosso, for Strings, Op. 6, No. 10; Schumann, Concerto for piano (Martha Baird) and orchestra, A minor; Tchaikovsky, Symphony No. 6, B minor, "Pathetic."

1930. January 27. Vivaldi-Siloti, Concerto, D minor, for orchestra with organ; Moussorgsky, Prelude to "Khovánstchina"; Ravel, Bolero; Sibelius, Symphony No. 2, D major.



1930. February 17. Mozart, "Eine Kleine Nachtmusik" (K. 525); Strauss, "Till Eulenspiegel's Merry Pranks"; Honegger, Concerto for violoncello (Henri Maréchal, violoncellist; first time in Boston); Dvořák, Symphony, "From the New World," E minor.

1930. March 17. Bach, Prelude and Fugue, E-flat major, for organ, arranged for orchestra by A. Schoenberg; Mozart, Concerto for piano (K. 466), D minor (Renée Longy Miquelle, pianist); Strauss, An Alpine Symphony.

1930. April 28. Stravinsky, Apollon Musegète; Wagner, Prelude and Love Death from "Tristan and Isolde"; Brahms, Symphony, D major, No. 2.

Six symphnny concerts were given in Symphony Hall on Tuesday afternoons, Dr. Koussevitzky, conductor:

1929. December 10. Bach, Brandenburg Concerto, No. 3, G major, for Strings; Mozart, Symphony, E-flat major (K. 543); Beethoven, Symphony No. 5, C minor.

1930. January 7. Schumann, Overture to "Manfred"; Symphony No. 2, C major; Wagner, Prelude to "Lohengrin"; Ride of The Valkyries; Introduction to Act III of "The Mastersingers of Nuremberg"; Prelude to "The Mastersingers of Nuremberg."

1930. February 11. Schubert, Overture and First Ballet from "Rosamunde"; Symphony, B minor, "Unfinished"; Strauss, "Death and Transfiguration"; "Till Eulenspiegel's Merry Pranks."

1930. February 25. Handel, Concerto Grosso for Strings, Op. 6, No. 10; Haydn, Symphony, D major (with the Horn Call) (B. & H., No. 31); Tchaikovsky, Symphony No. 6, B minor, "Pathetic."

1930. March 11. Beethoven, Funeral March from the "Eroica" Symphony, *in memoriam* William Howard Taft; Debussy, "The Sea"; Ravel, Bolero; Franck, Symphony, D minor.

1930. April 22. Beethoven, Overture, "Leonore" No. 3; Symphony No. 6, F major, "Pastorale"; Brahms, Symphony No. 4, E minor.

***

Pension Fund Concerts

1929. December 29. All-Wagner programme: Dr. Koussevitzky, conductor; Florence Austral, soprano. Overture to "The Flying Dutchman"; Senta's Ballad; Bacchanale from "Tannhaeuser"; Air of Elisabeth, "Dich, theure Halle"; Introduction to Act III of "The Mastersingers of Nuremberg"; Ride of the Valkyries; Prelude and Love-Death from "Tristan and Isolde."

The first concert of the Brahms Festival, March 21, 1930, was given partly in aid of the Pension Fund.

***

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1930. January 28, 29. Rameau-Kretzschmar, Ballet Suite from "Acante et Céphisse"; Tournier, "Fairie," for harp (Bernard Zighera) and orchestra; Prokofieff, March from "The Love for Three Oranges"; Saint-Saëns, "The Animals' Carnival"—Cocks and Hens, the Elephant (M. Kunze, double-bass), Aquarium, Personages with long ears, the Cuckoo in the depth of the Forest (G. Laurent, solo flute); the Swan (solo violoncello, Jean Bedetti)—pianos, Messrs. Sanromá and Fiedler; Wagner, The Ride of the Valkyries. Dr. Koussevitzky and Richard Burgin, conductors. Alfred H. Meyer explained the pieces.

1930. April 23, 24. Beethoven, 1st Movement from Symphony No. 5; Haydn, Finale from the Symphony, D major (with the Horn Call); Ravel, "Beauty and the Beast," from "Mother Goose" (Boaz Piller, double-bassoon); Strauss, "Till Eulenspiegel's Merry Pranks"; Wagner, The Ride of the Valkyries.

***

Brahms Festival

1930. March 21, 22. Academic Festival Overture; Symphony, F major, No. 3; Symphony, D major, No. 2.

1930. March 23. "Song of Destiny," for chorus and orchestra, Op. 54; Piano Concerto, B-flat major, No. 2, Op. 83 (Artur Schnabel, pianist); Symphony, E minor, Op. 98. Harvard and Radcliffe choruses.

1930. March 24. A German Requiem, Op. 45. Harvard Glee Club; Radcliffe Choral Society; Jeannette Vreeland, soprano; Fraser Gange, baritone.

1930. March 25. Liebeslieder Waltzes, Op. 52 and 65 (small chorus from the Harvard Glee Club and the Radcliffe Choral Society; Dr. Davison and Mr. Woodworth, pianists). Piano pieces, Op. 119—Intermezzi, B minor, E minor, C major; Rhapsody, E-flat major (Artur Schnabel, pianist); Songs with piano: Sapphische Ode, Von ewiger Liebe, Immer leiser wird mein Schlummer, Mein Liebe ist gruen (Margaret Matzenauer and Mr. Schnabel); Piano Quintet, F minor, Op. 34*a* (Mr. Schnabel and the Burgin String Quartet (Messrs. Burgin, Gunderson, Lefranc, Bedetti).

1930. March 26. Rhapsody, Op. 53 (Mme. Matzenauer, and chorus from the Harvard Glee Club); Piano Concerto, D minor, No. 1, Op. 15 (Mr. Schnabel; Symphony, C minor, No. 1, Op. 68.

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Dr. Koussevitzky's Concert

Dr. Koussevitzky on October 22, 1929, gave a concert in Symphony Hall in aid of the Elizabeth Peabody House Association and the Travelers' Aid Society. He played the double-bass and was assisted by Fraser Gange, baritone, a small orchestra of Symphony players led by Richard Burgin, and Pierre Luboshutz pianist. The programme included Mozart's concerto for bassoon (double-bass), Bruch's "Kol Nidrei" (double-bass), and Dr. Koussevitzky's concerto for the double-bass. Mr. Gange sang Mozart's aria "Per questa bella mano" and Brahms's "Four Serious Songs."

***

Errata

Programme Book of November 15, 16, 1929. Page 346. Fourth line from top. For "Notturo" read "Notturno."

Programme Book of December 6, 7, 1929. Page 558. In footnote, for "Eurante" read "Euryanthe." Page 528, 10th and 11th lines from the top. For "drums" read "side drum." For "muted trumpet" read "flute."

Programme Book of December 27, 28. Page 818, ninth line from the bottom. For "Serko" read "Sorko." Page 798, fifth line from the top. For "Block" read "Bloch."

Programme Book of January 3, 4, 1930. Title-page. For Loeffler, "Cantitum Fratris Solis" read "Canticum Fratris Solis." Page 847, 13th line from the bottom. For "the programme of that concert" read "The programme of the Zurich concert." Page 888, eighth line from the top: For "his 'Franciscus' " read "Tinel's 'Franciscus.' "

Programme Book of February 14, 15. Page 1182, fourth line from the bottom. For "Fantoche, La Cloche" read "Fantoches, Les Cloches."

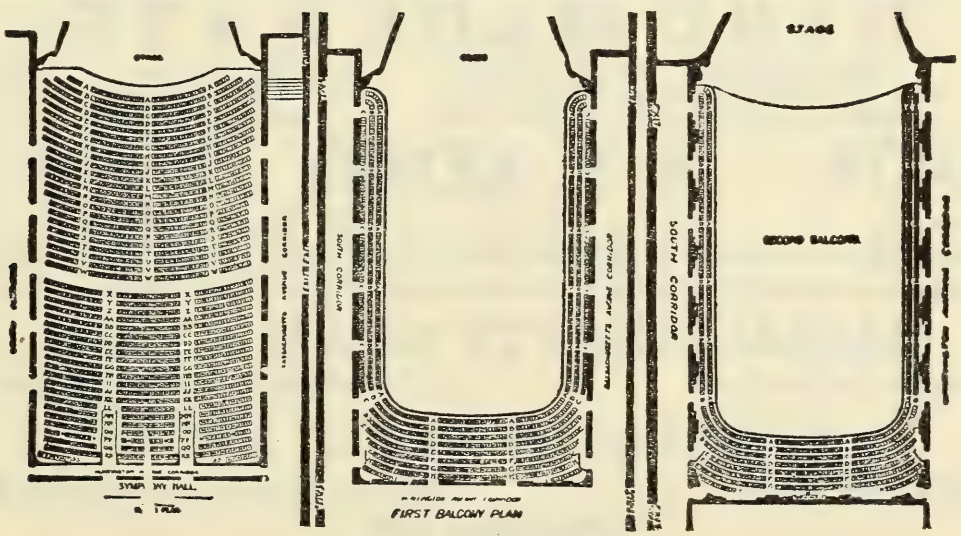
Programme Book of February 28, March 1. Page 1354, sixth line from top. Read "Trumpets of the 18th Century."

Programme Book of March 21, 22. Page 1499, footnote, next to last line. For "had received" read "was offered." Title-page. Symphony No. 3, Op. 00 should read Op. 90.

Programme Book of April 4, 5. Page 1698, second footnote, 12th line from the bottom. For "Der Spiege von Arkadien" read "Der Spiegel von Arkadien."

Programme Book of April 18, 19. Page 1754, 7th line from the bottom. For "obliged to escape from Russia on account of the programs," read "on account of the pogroms"—a mistake so amusing that it should not be corrected.

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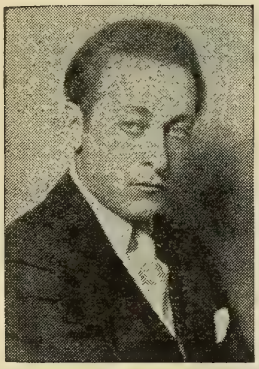
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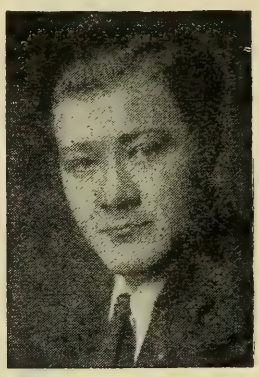
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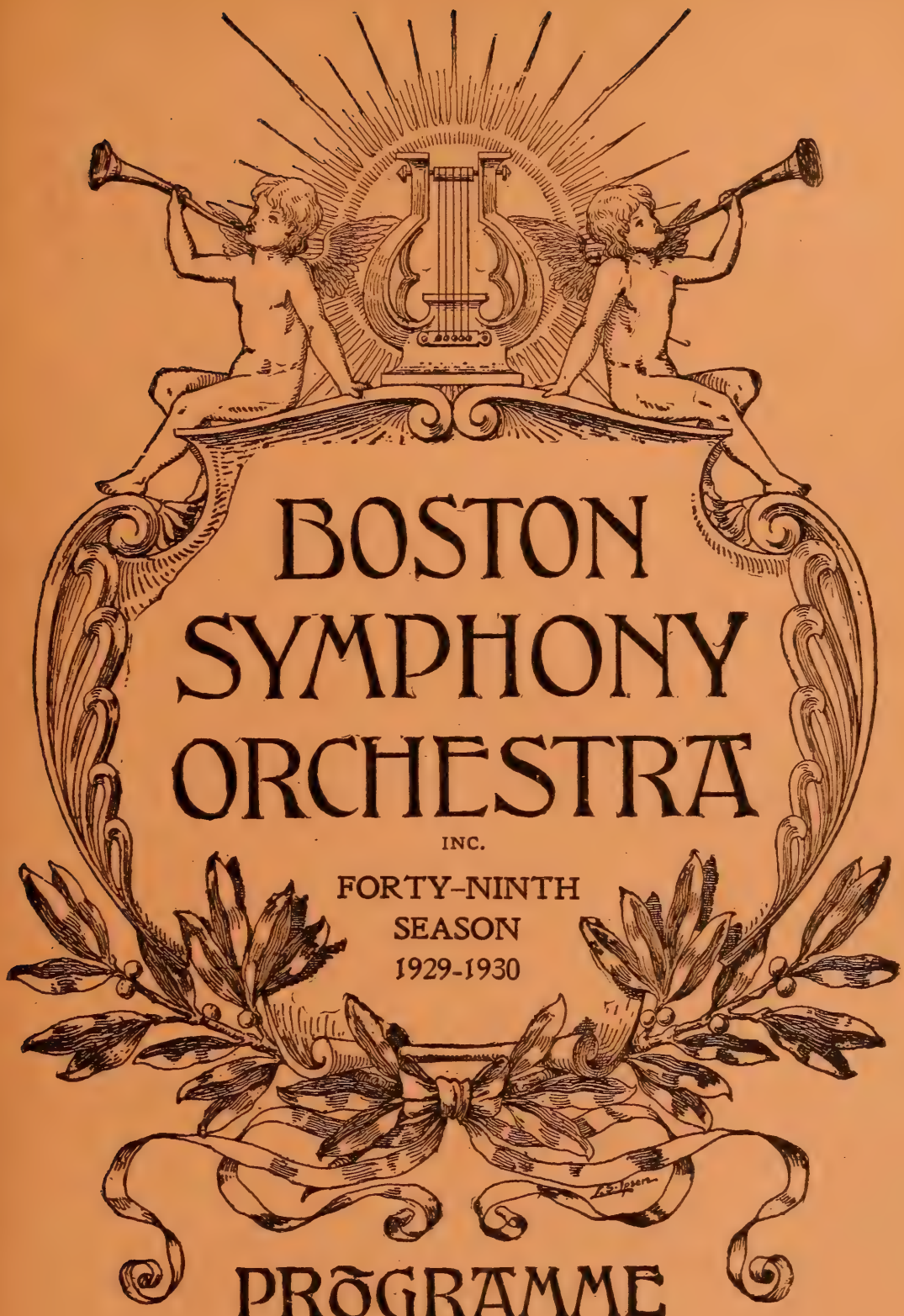
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FORTY-NINTH SEASON, 1929-1930

Programme

MONDAY EVENING, NOVEMBER 11, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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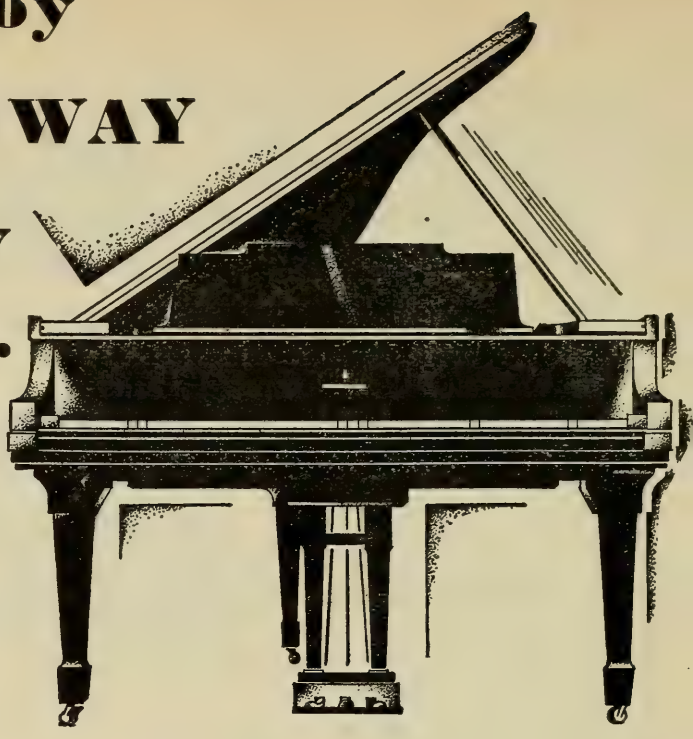
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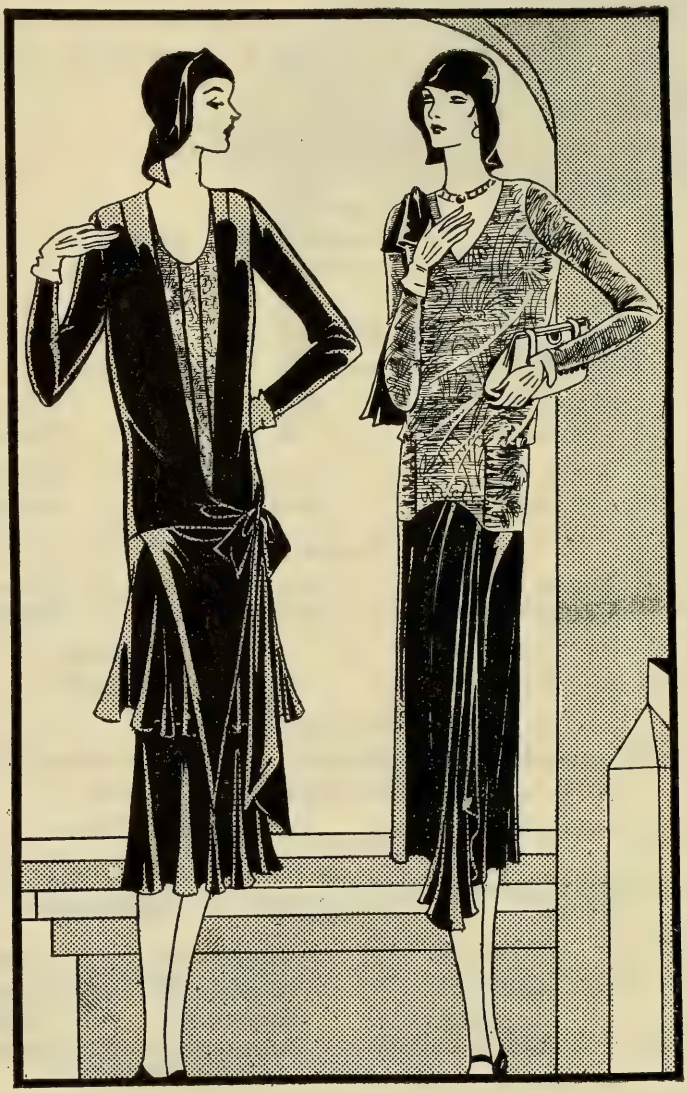
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Lorbeer, H.	Blot, G.	Perret, G.	Kenfield, L.
		Mann, J.	Adam, E.

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Beethoven . . . . Symphony No. 5 in C minor, Op. 67

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II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

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Overture to "Egmont," Op. 84 . . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodrama," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theater, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810. It was described by a correspondent of a Leipsic journal of music as "char-



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acteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

* * *

What Beethoven thought of Goethe is well known. In 1809 he wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets, as also Ossian and Homer, the latter of whom, unfortunately, I can read only in translation." In 1811 he wrote to Bettina von Brentano: "When you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have written the music, and indeed purely out of love for his poems which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation? And now, no more, dear good B. I came back from a bacchanalian festival only at four o'clock this morning, at which, indeed, I was forced to laugh a great deal, with the result that I have to weep almost as much to-day. Noisy joy often drives me powerfully back into myself." This letter was dated February 10. On April 12 (1811) he wrote to Goethe:—

"Your Excellence:

"The pressing opportunity of a friend of mine, one of your great admirers (as I also am), who is leaving here" (Vienna) "in a great hurry, gives me

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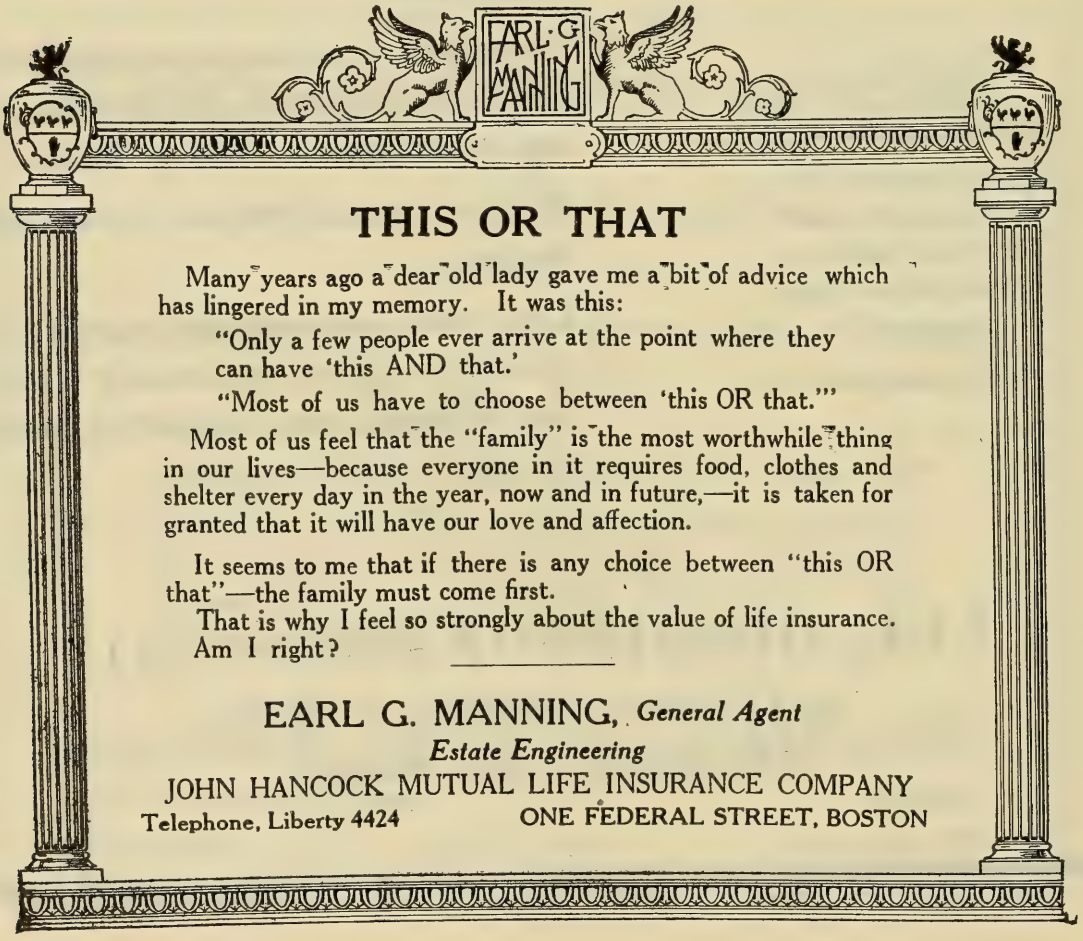
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only a moment to offer my thanks for the long time I have known you (for I know you from the days of my childhood)—that is very little for so much. Bettina Brentano has assured me that you would receive me in a kindly, yes, indeed, friendly spirit. But how could I think of such a reception, seeing that I am only in a position to approach you with the deepest reverence, with an inexpressibly deep feeling for your noble creations. You will shortly receive from Leipsic through Breitkopf and Härtel the music to 'Egmont,' this glorious 'Egmont,' with which I, with the same warmth with which I read it, was again through you impressed by it, and set it to music. I should much like to know your opinion of it; even blame will be profitable for me and for my art, and will be as willingly received as the greatest praise.

"Your Excellency's great admirer,
"LUDWIG VAN BEETHOVEN."

Goethe answered this letter at Carlsbad on June 25, 1811:—

"Your friendly letter, highly esteemed sir, I received to my great pleasure through Herr von Oliva. I am most thankful to you for the opinions expressed therein, and I assure you that I can honestly reciprocate them, for I have never heard one of your great works performed by skilful artists and amateurs without wishing that I could for once admire you at the pianoforte, and take delight in your extraordinary talent. The good Bettina Brentano really deserves the sympathy you have shown her. She speaks of you with rapture and the liveliest affection, and counts the hours she spent with you as the happiest of her life. The 'Egmont' music I shall probably find when I return home, and I thank you in advance—for I have already heard it spoken of in high terms by several persons, and I think I shall be able to give it this winter at our theatre, accompanied by the music in question; by this means I hope to prepare great enjoyment both for myself and for your numerous admirers in our parts. What, however, I most wish, is to have properly understood Herr



THIS OR THAT

Many years ago a dear old lady gave me a bit of advice which has lingered in my memory. It was this:

"Only a few people ever arrive at the point where they can have 'this AND that.'

"Most of us have to choose between 'this OR that.'"

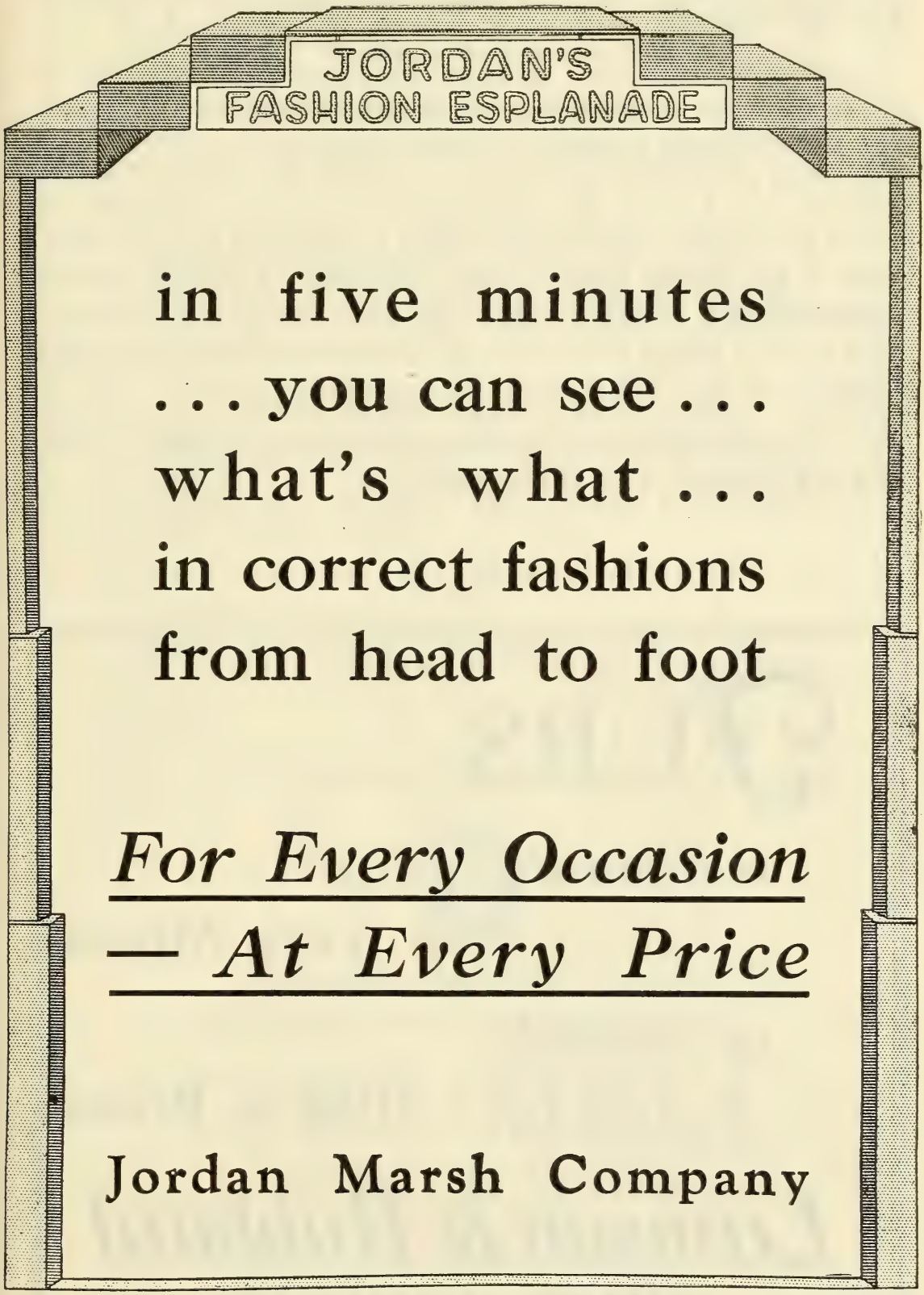
Most of us feel that the "family" is the most worthwhile thing in our lives—because everyone in it requires food, clothes and shelter every day in the year, now and in future,—it is taken for granted that it will have our love and affection.

It seems to me that if there is any choice between "this OR that"—the family must come first.

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As we have seen, Goethe had much to say about his "Egmont" to Eckermann, but in the record of the conversations there is no allusion to Beethoven's music for the play.

In 1822, Beethoven, remembering his talk with Goethe at Teplitz, where he met him for the first time in 1812, said to Rochlitz: "I would have gone to death, yes ten times to death, for Goethe. Then, when I was in the height of my enthusiasm, I thought out my 'Egmont' music. Goethe—he lives and wants us all to live with him. It is for that reason that he can be composed. Nobody is so easily composed as he. But I do not like to compose songs." But the "Egmont" music had been composed and performed before the composer ever met the poet. Schindler said that Beethoven's recollection of past events was always vague.

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INTERLUDE FROM "INTERMEZZO: BÜRGERLICHE KOMÖDIE MIT SIMFONISCHEN ZWISCHENSPIELEN" (DOMESTIC COMEDY WITH SYMPHONIC INTERLUDES) . . . . . RICHARD STRAUSS

(Born at Munich on June 11, 1864; now living at Vienna)

"Intermezzo" was produced at the Dresden Opera House on November 4, 1924. Strauss first entrusted the writing of the libretto to Hofmannsthal, later to Hermann Bahr, the dramatist, known in the United States by his play, "The Concert"; but neither pleased him. Then he wrote the libretto himself, with help from Max Reinhardt.

Dr. Rudolf Felber of Vienna wrote the preliminary history of this opera and told the story of the action:

"At the time when Richard Strauss was court conductor in Berlin, a letter came to his house one day during his absence, in which a 'bar-lady' asked him for the two tickets he had promised her for the next performance at the opera. Frau Strauss, a lady of very choleric temperament, reacted promptly upon this, by entering on a suit for divorce, of which the unfaithful husband was at once notified by telegraph. By the same means Strauss—who at most pursues unlicensed paths only on music paper—avowed his innocence without, however, being believed by his wife. When at last, convinced of the seriousness of the situation, he hastened home full of anxiety, the matrimonial sky had already cleared, as one of his colleagues, the legitimate addressee of the letter, had explained the misunder-



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standing and delivered up his guilty-innocent self to the anger of Frau Strauss.

"When the curtain rises we see Court Conductor Robert Storch occupied with the final preparatons for a journey, while as a parting gift his wife hurls some sweet remarks at him, such as that he is not her equal in family; that he is only a plebeian, and that—the very acme of contempt—he is only a music-maker. Finally, after strict injunctions for the journey, he is graciously dismissed with his bottle of milk and his medicine chest. Upon easing her mind to her maid by accusing her husband of diverse failings, she ends by saying that his predilection for a nomadic life seems to indicate that he has Jewish blood in his veins. Then she dons her outdoor wraps and goes to seek calm for her disturbed nerves at the skating rink. There she becomes acquainted with the young Baron Lummer, who afterward, at a visit to her in the course of by no means unexciting events, tries to persuade her to lend him 1,000 marks—prewar marks, be it noted. Already disturbed at this, it is high time for the bar-lady's letter to arrive at the house. Hereupon boundless indignation, entrance upon the suit for divorce, and then a touching finale scene, the sorrowing wife weeping at the bedside of the eight-year-old son.

"The second act opens with a card party at which Frau Storch's virtues and vices are discussed. Conductor Storch, entering, dilates on her virtues only, and at this moment he receives as reward the letter notifying him of her suit for divorce. Storch disappears and

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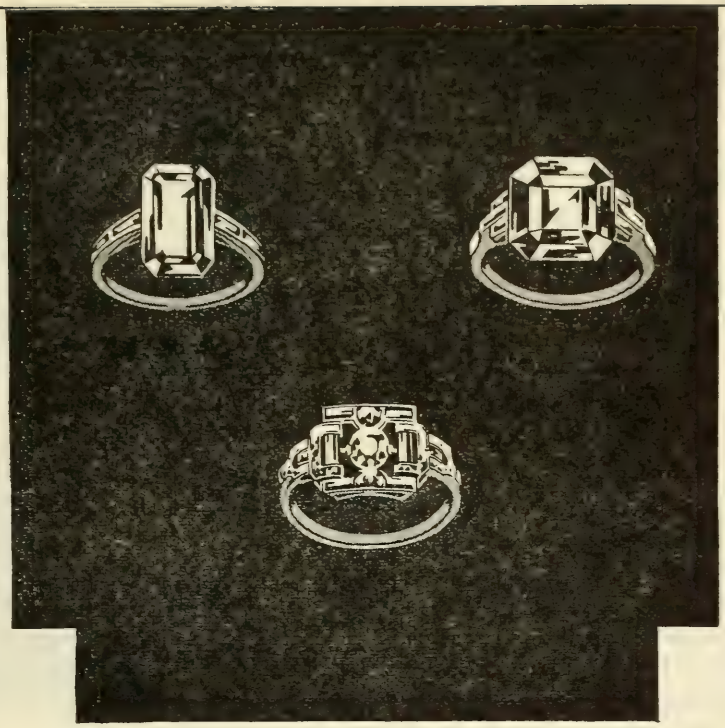


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is later seen wandering disconsolately about in a park, where he meets Conductor Stroh, who explains the mistake and promises to make matters clear to Frau Storch. Finally Storch returns to his wife, who, however, is not ready to make peace at once, but allows him to remain for a while in anxiety as to the outcome. At this he flies into such a rage that she is impressed (see analogous scene between the dyer Barak and his wife in 'The Woman Without a Shadow')* and vows to be kindness itself to him ever afterward."

At Dresden, Correck took the part of Storch; Lotte Lehmann, borrowed from the Vienna State Opera, that of the wife. Fritz Busch conducted.

∴

"In 'Intermezzo,' Strauss has so subordinated his orchestra that there is no hindrance to the dialogue, which runs on in the natural style of everyday life, and is not only heard but understood.

"The lyric element, the spiritual presentation of the action, lies chiefly with the orchestra between acts; the singer is given opportunity for fuller expression in the two closing scenes in the first and second acts. Strauss is particularly insistent as to the driving power of the consonant to pierce through a polyphonic and indiscreet orchestra. The director begged in the study of 'Intermezzo' that special attention be paid to the transition from the spoken, half-spoken, and sung words, that the changes between the spoken, prose, the secco-recitativo, the recitativo accompagnato, and the bel canto be minutely observed. In the distribution of the parts, Strauss allowed no pretensions from the prima donna or the baritone. In 'Intermezzo' there are no opera heroes, but real men; elocution is essential to the presentation of a modern conversation piece."—*New York Times,* November 23, 1924.

*"Die Frau ohne Schatten" was produced at Vienna in 1919.

Before the Symphony—

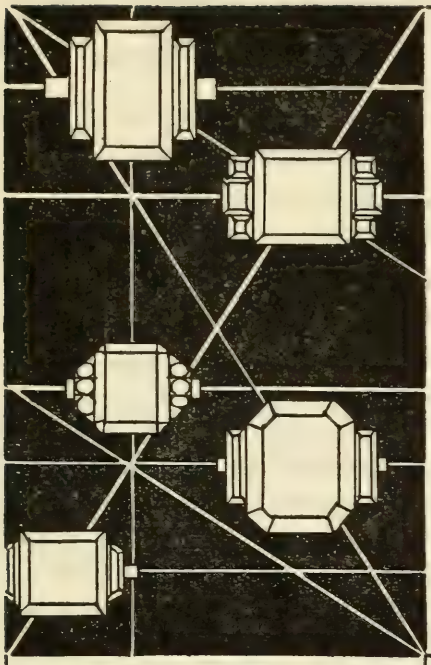
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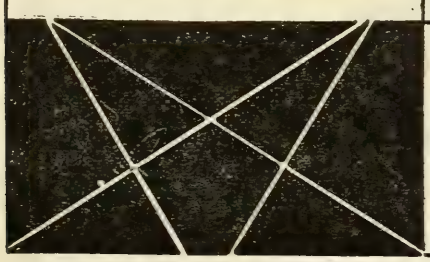
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Suite derived from the Danced Story, "The Fire-Bird"

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of the "Oiseau de Feu" a "Conte dansé" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Katscheï, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst. Balakirev had sketched an opera in which the Fire-Bird was the central figure, but nothing came of it. Katscheï (or Kotscheï) is the hero of Rimsky-Korsakov's opera "Katscheï the Immortal: an Autumn Legend," produced at the Private Opera, Moscow, in 1902. He also figures as "the man-skeleton" in Rimsky-Korsakov's "Mlada,"* a fairy opera-ballet (Leningrad, 1893) and, by implication, in Moussorgsky's symphonic poem, "A Night on Bald Mountain."†

Mr. Montagu-Nathan says in his sketch of Stravinsky—"Contemporary Russian Composers": "In identifying the literary basis of 'The Fire-Bird' with that of Korsakov's 'Katscheï,' it should be pointed out that the latter work is but a *pastiche* of episodes derived from legendary lore, with the monster as a central figure. In Stravinsky's ballet, the ogre is an accessory character, so far as concerns the dramatic action, but his presence in the scheme is nevertheless vital to it."

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night,

*The third act "Night on the Mount Triglav," arranged for concert use, was played in Boston by the Boston Symphony Orchestra on December 23, 1921.

†This symphonic poem was produced in Boston by the Orchestral Club, Mr. Longy conductor, on January 4, 1905.

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RECEIPTS	1927	1928	192
Gross Income from Concerts	$549,357.31*x	$520,286.17x	$482,05
Symphony Hall Rents, etc. .	97,474.14	101,827.67	94,13
Programmes	52,711.00	50,889.86	52,91
Sale of Bound Volumes . .	248.00	275.00	53
Interest on Bank Balances .	3,866.47	4,352.73	3,87
Sundry Receipts	495.68	329.33	86
Operating Income	$704,152.60	$677,960.76	$634,36
Payments	762,183.73	780,957.46	796,37
Operating Deficit	$58,031.13	$102,996.70	$162,00
Income Endowment Fund and Interest	13,734.15	15,928.47	16,51
Net Loss	$44,296.98	$87,068.23	$145,49

*Includes Beethoven Festival $26,342.50

xIncludes returns from Broadcasting

1927 $32,000.00

1928 $31,000.00

neither of which was available for 1929.

Your previous subscriptions have been very much appreciated more general response. We request this year towards deficits $10 carried over from last year.

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d 1929 at the close of business July 31st. Our estimate for the criptions to cover this amount. The actual deficit amounted to ving an actual deficit for the year of $44,012.01.

MENTS	1927	1928	1929
enses of Concerts, Rents, avelling Expenses, Solo- s, etc.	$175,361.69	$164,613.39	$159,434.96
phony Hall Mainten- ce	110,245.02	109,233.95	107,109.69
rammes	41,442.49	40,112.14	40,955.03
estra Salaries	387,703.77	420,887.33	442,982.55
r Salaries	29,351.00	29,991.00	29,648.00
rance	1,760.04	1,718.45	1,681.12
ic	5,702.67	4,159.79	4,624.16
ry Expense	10,617.05	10,241.41	9,940.22
	$762,183.73	$780,957.46	$796,375.73

y essential. We hope they will be continued, and we ask for a mprises the deficit for the ensuing year, plus the $45,000 deficit

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comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Katscheï, who turns decoyed travellers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Katscheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Katscheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Katscheï and his retinue to dance until they drop exhausted. The secret of Katscheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Katscheï and his crew sway with it. At last the egg is dashed to the ground; Katscheï dies; his palace vanishes; the petrified knights come to life; and Ivan, amid great rejoicing, receives the hand of the most beautiful princess.

According to Ralston in his "Russian Folk-Tales," the Fire-Bird is known in its native haunts as the *Zhar-Ptitsa*. Its name, he says, indicates its close connection with flame or light. *Zhar* means "'glowing heart,' as of a furnace"; and *Zhar-Ptitsa* means, literally, "the Glow-Bird." "Its appearance corresponds with its designation. Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth of the night it flies into a garden and lights it up as brilliantly as could a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds upon golden apples, which have the power of bestowing youth and beauty—or, according to a Croatian version, on magic grasses."

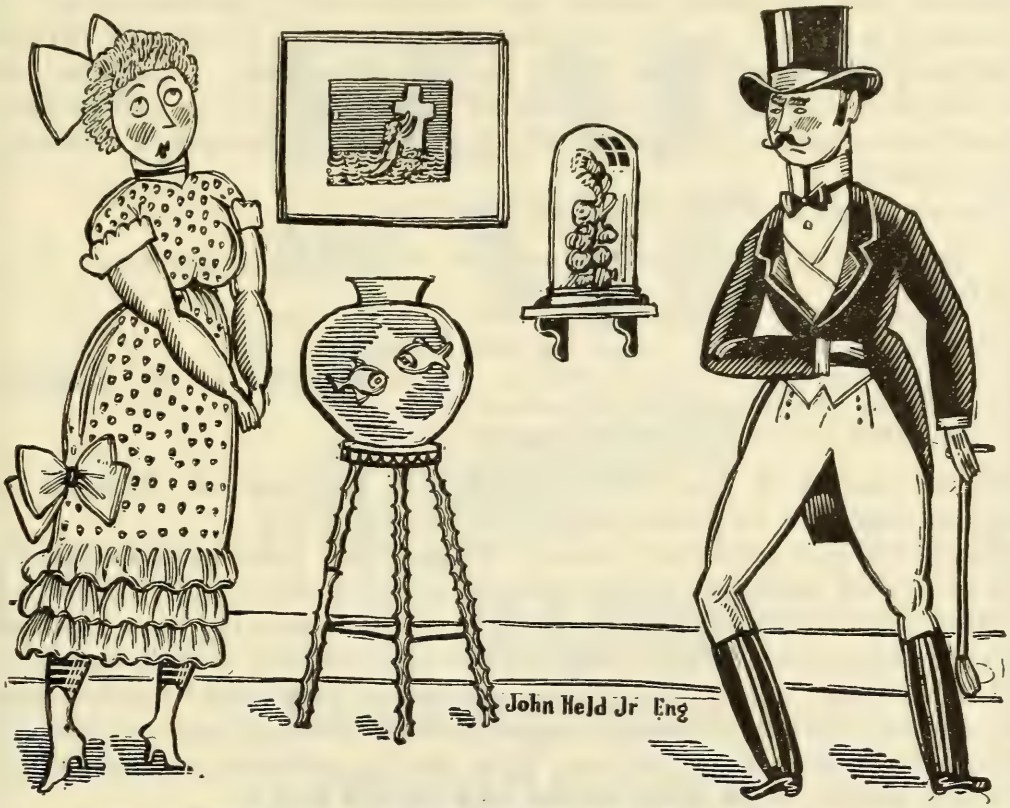
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Katscheï is one of the many incarnations of the dark spirit. "Sometimes he is described as altogether serpent-like in form; sometimes he seems to be of a mixed nature, partly human and partly ophidian, but in some stories he is apparently framed after the fashion of a man. . . . He is called 'immortal' or 'deathless' because of his superiority to the ordinary laws of existence. . . . Sometimes his 'death'—that is, the object with which his life is indissolubly connected—does not exist within this body."—Ralston's "Russian Folk-Tales."

The movements of the Suite are as follows:

I. Introduction. Enchanted Garden of Katscheï, and the dance of the Fire-Bird.
II. Entreaties of the Fire-Bird.
III. The Princesses Play with the Golden Apples.
III (*a*). Berceuse. This Lullaby is not in the Suite as first published.
IV. Dance (Ronde) of the Princesses.
V. Infernal Dance of Katscheï's subjects.

No movement of the Suite depends for its musical effect on the stage setting or a dramatic situation.

The Suite is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, three clarinets in A (one interchangeable with a little clarinet in D), bass clarinet, three bassoons (one interchangeable with a second double-bassoon), double-bassoon, four horns, three trumpets, bass tuba, kettledrums, bass drum, cymbals, triangle, bells, tambourine, xylophone, celesta, pianoforte, three harps, sixteen first violins, sixteen second violins, fourteen violas, eight violoncellos, six double basses.

Mr. Montagu-Nathan says of this ballet music that the orchestra supplies the usual musical commentary upon the dramatic action, and on occasion takes upon itself a function which renders it something more than an accessory. "The music describes with an extraordinary wealth of suggestion the various weird figures of the drama, and is of a nature never allowing us to forget that it is

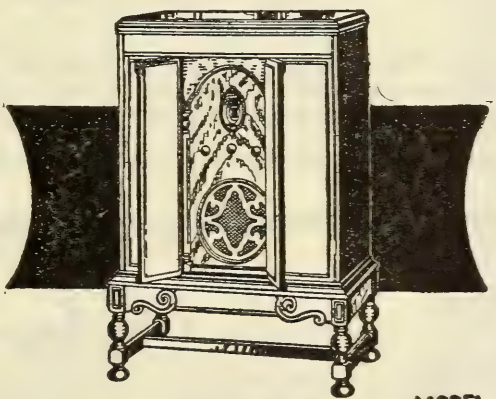
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fantasy and not life that we are witnessing. The flight of the Fire-Bird, its dance, and its vain resistance are rendered in music whose primary purpose is the description of movement and not descriptiveness itself, while the quarry's pleading is brought to our ears through a veil of make-believe; her supplication is in accents that suggest the conventional posturing of the ballerina and not of a real bird ensnared. Throughout the ballet the music serves as a preparation, by means of the ear, for what the eye is to witness. Even the graceful nocturnal dance of the captive maidens has a note that suggests the dominion of their villainous jailer, and the episodic theme of their play with the apples is that which later heralds their liberation through the good graces of the Fire-Bird. Ere the delightful melody of the *Khorovode** has died away, we are aware that we shall soon have something less dainty to contemplate, and, with the approach of the monster and his awful satellites, it is clear that another musical picture is to be added to the gallery inaugurated by Glinka with his march of Chernomov in 'Russlan and Ludmilla.' "†

The first performance of this ballet in the United States was by Serge Diaghilev's Ballet Russe Company at the Century Theatre, New York, January 17, 1916. The ballet was chosen for the opening of the season. The dancers were Mlle. Xenia Maclezova,‡ The Fire-Bird; Mme. Labow Tchernicheva, La Belle Tsarevna; L. Massine, Ivan Tsarevitch; Cecchetti, Katscheï. Ernest Ansermet conducted.

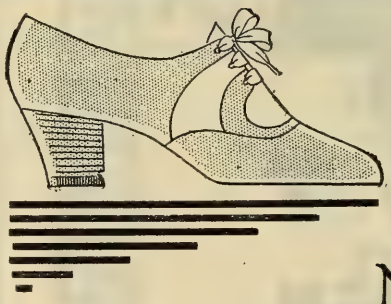
The same dancers were seen at the Boston Opera House in "The Fire-Bird" on January 31, 1916.

The Suite was performed in New York, by the New York Symphony Society on December 31, 1916; in Philadelphia, by the Philadelphia Symphony Orchestra on November 2, 1917; in Boston, by the Boston Symphony Orchestra on October 31, 1919 (Mr. Monteux conductor).

*The lullaby that rocks the Tsarevna into "a sleep that will protect her from Katscheï."

† "Russlan and Ludmilla" was produced at Leningrad on November 27 (O. S.) 1842. The overture was played in Boston at a concert of the Boston Symphony Orchestra on March 3, 1894.

‡ She quarrelled in Boston with the management. She was replaced on February 2, 1916, by Lydia Lopokova.



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When the Suite was conducted in Boston by Mr. Koussevitzky (January 23, 24, 1925), the programme also comprised these pieces by Stravinsky: Song of the Volga Boatman (arranged for wind instruments and percussion); Suite from "Petrouchka"; and Concerto for piano and wind instruments with double basses (Mr. Stravinsky, pianist; first performance of the Concerto in America).

Stravinsky in 1919 rescored this Suite to make it more available for an orchestra of ordinary size: two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, xylophone, harp, piano, and strings.

He also rearranged and added from material in the original ballet. He retained from the first suite the Introduction, the "Dance of the Fire-Bird," the "Dance of the Princesses," and "Katscheï's Infernal Dance," but omitted "The Enchanted Garden," "The Supplications of the Fire-Bird," and "The Princesses Playing with the Golden Apples." He added two numbers from the ballet: the Berceuse and the Finale. The revised suite, published in 1920, was played in Philadelphia by the Philadelphia Orchestra on October 17, 1924.

At the performance in Boston by the Boston Symphony Orchestra, Mr. Koussevitzky, conductor, on December 10, 1926, the programme read:

a. Introduction; Katscheï's Enchanted Garden and Dance of the Fire-Bird; *b.* Supplication of the Fire-Bird; *c.* The Princesses Play with the Golden Apples; *d.* Dance of the Princesses; *e.* Infernal Dance of all the Subjects of Katscheï; *f.* Berceuse and Finale.

At the performance in Boston by the Boston Symphony Orchestra led by Mr. Koussevitzky on March 23, 1928, the order was as follows: 1. Introduction: Katscheï's Enchanted Garden and Dance of the Fire-Bird. 2. Supplication of the Fire-Bird. 3. The Princesses Play With the Golden Apples. 3*a*. Berceuse. 4. Dance of the Princesses. 5. Infernal Dance of all the Subjects of Katscheï.



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Symphony No. 5, C minor, Op. 67 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumovsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So

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knocks Fate on the door!";* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder the words of the great Hector Berlioz:

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, *'Nocturna versate manu, versate diurna,'* read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that

*Indifference of Berlioz to exact terminology is not infrequently shown in his essays.—Ed.



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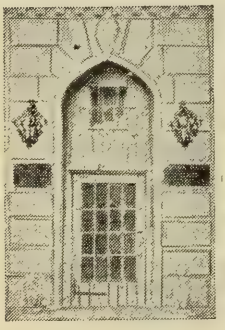
created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows, struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

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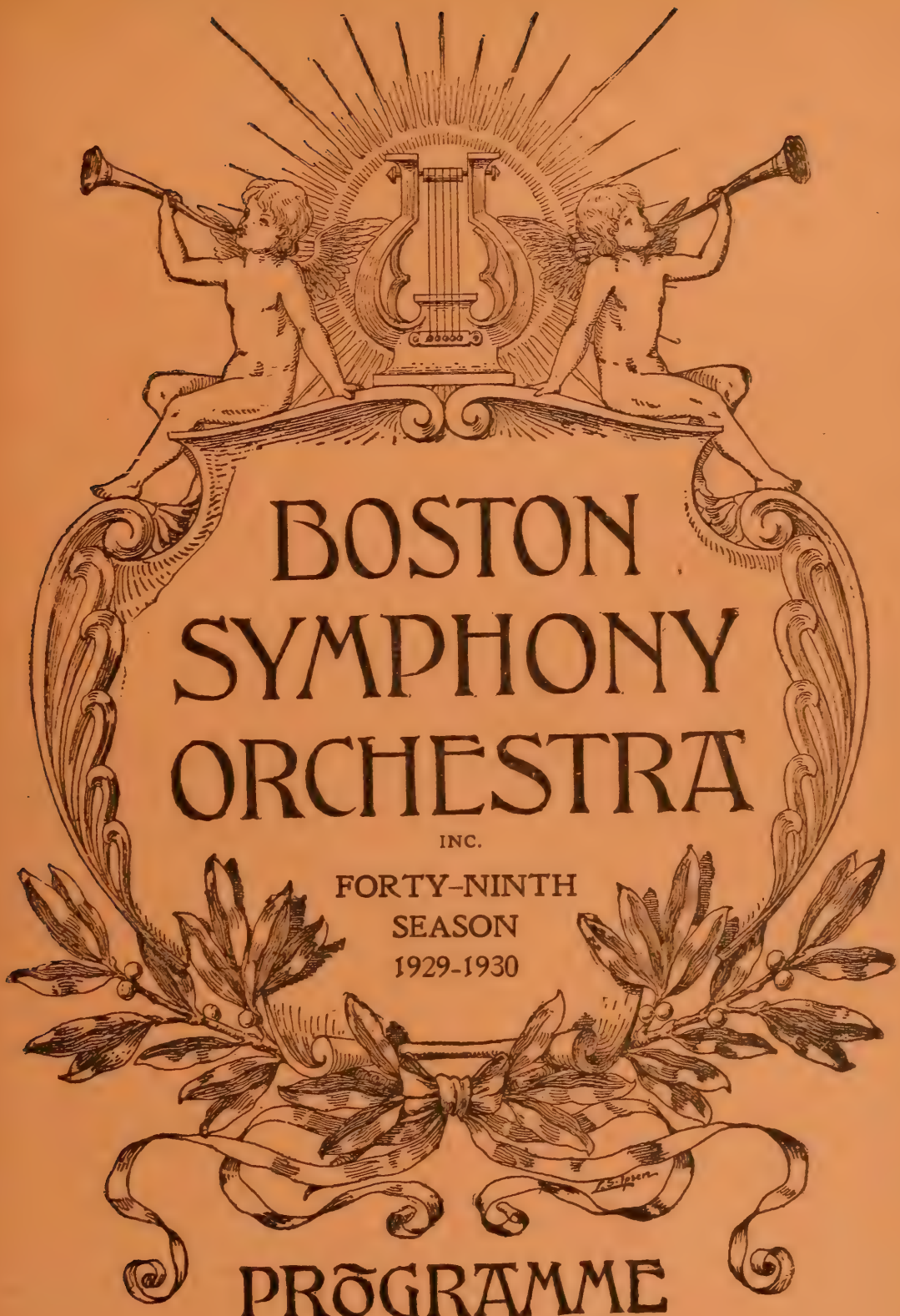


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Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Rochut, J.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Lorbeer, H.	Blot, G.	Perret, G.	Kenfield, L.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
			White, L.

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.

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Second Programme

MONDAY, DECEMBER 2, at 8.15

Handel . . Concerto Grosso for String Orchestra, Op. 6, No. 10

Overture—Allegro; Air: Lento; Allegro moderato; Allegro.

Schumann . . . Concerto in A minor for Pianoforte and Orchestra, Op. 54

I. Allegro.
II. Adagio.
III. Allegro non troppo.

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

There will be an intermission of ten minutes before the symphony

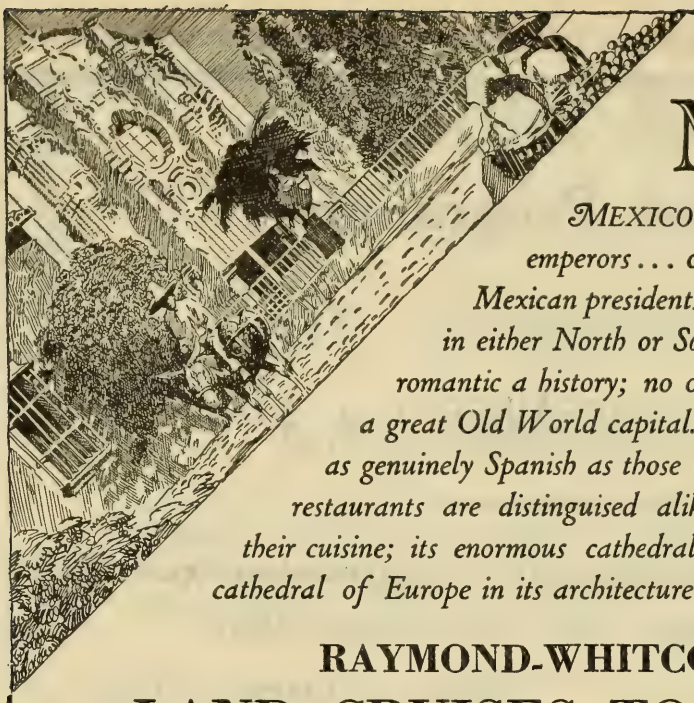
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Concerto Grosso No. 10, in D minor . . George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The

*This was the little house, No. 25 Lower Brook Street (now Brook Street), in which Handel lived from 1725 until his death. Here he composed the "Messiah," "Saul," and other oratorios. "After his death his valet rented the house and made the most of Handel's long residence to secure lodgers." "Sydney Smith lived in this house in 1835" (George H. Cunningham's "London." Handel lived for three years in Old Burlington House, erected by the third Earl of Burlington, amateur architect and friend of Pope.) In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.



concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form concerto grosso, which consists essentially of a dialogue between a group of soloists, the



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concertino (trio of two solo violins and solo bass with cembalo*) and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was impressed by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

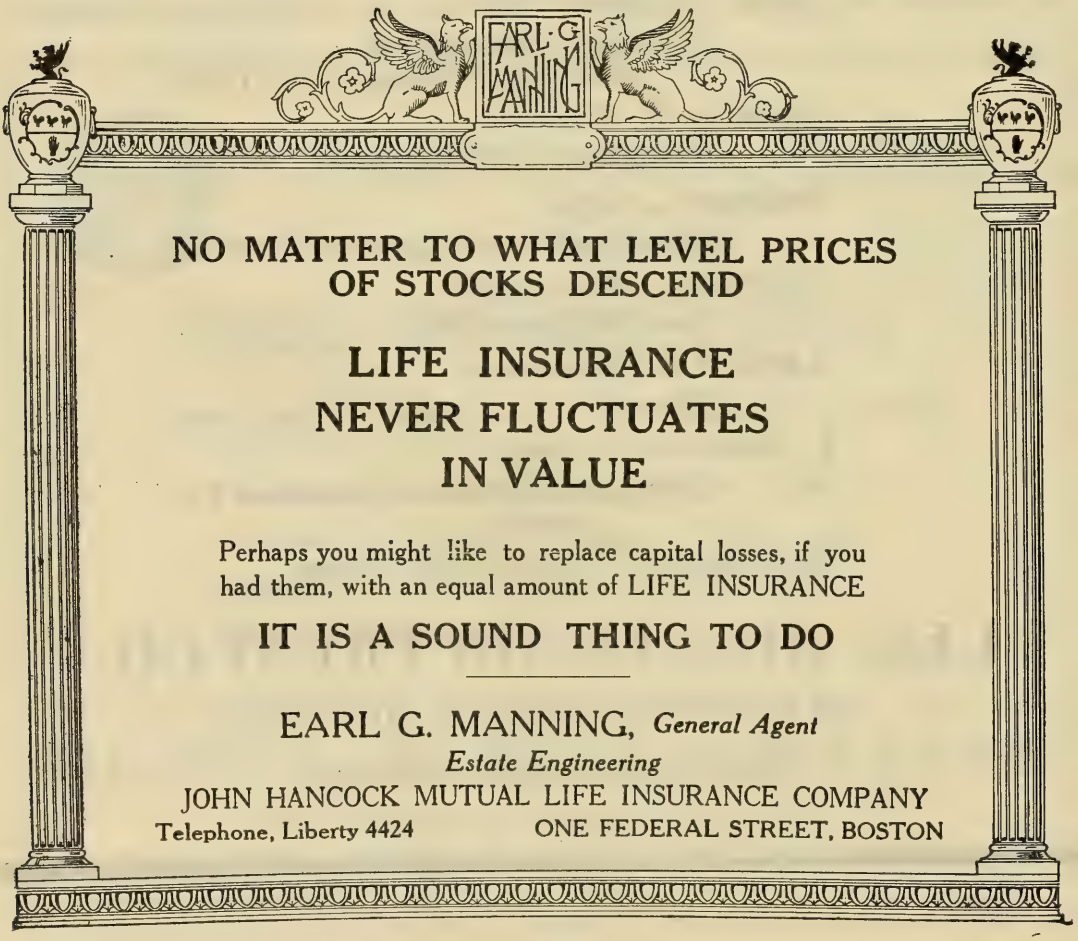
Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in book of parts: Violino primo concerto, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

* * *

I. Ouverture. D minor, 4-4: Allegro, D minor, 6-8. The over-

*The Germans in the *concertino* sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule to the strings.



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ture is after the French pattern, in two sections. The Allegro is in the form of a three-voiced fugue. In its course, there is four-voiced work, but in reality only three voices are in counterpoint.

II. Air. Lento, D minor, 3-2. Alternate passages are played by the concertino alone, and by it and the concerto ripieno together.

III. Allegro, D minor, 4-4. A rhythmically strongly marked theme is developed contrapuntally in four-part writing.

IV. Allegro, D minor, 3-4. In this the longest movement of the work the first and second violins of the concertino really play concertanti.

V. Allegro moderato, D major, 4-4. For concertino and ripieno together.

CONCERTO IN A MINOR FOR PIANOFORTE WITH ORCHESTRAL ACCOMPANIMENT, OP. 54 . . . ROBERT ALEXANDER SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856)

After Schumann heard for the first time Mendelssohn play his own Concerto in G minor, he wrote that he would never dream of com-

FURS

in distinctly

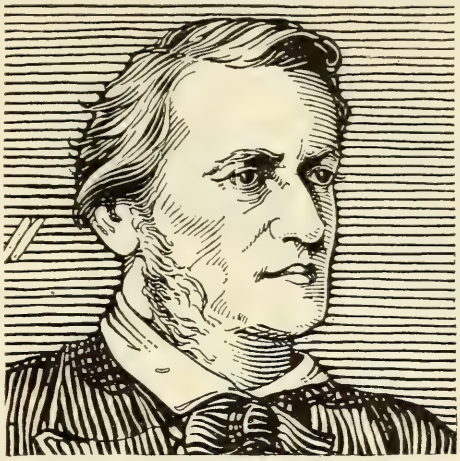
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posing a concerto in three movements, each one complete in itself. It is said that he began to write a pianoforte concerto when he was only seventeen and ignorant of musical form; that in 1836 he sketched a concerto in F major when he was living at Heidelberg. In January, 1839, he wrote from Vienna to Clara Wieck, his betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else." The key was not mentioned.*

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841—it was begun in May. It was then called "Phantasie in A minor," and was not intended for the movement of a concerto. It was played for the first time by Clara Schumann, on August 13, 1841, at a private rehearsal in the Gewandhaus, Leipsic. This rehearsal was for the changes made in Schumann's first symphony. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso," also as "Concert Allegro," for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May–July, 1845.

*In a letter dated Leipsic, February 8, 1838, to Simonin de Sire (1800–1872), a landowner of Dinant, Belgium, one of Schumann's earliest admirers outside of Germany, he drew the attention of his friend to "the *Concert sans orchestre.*"



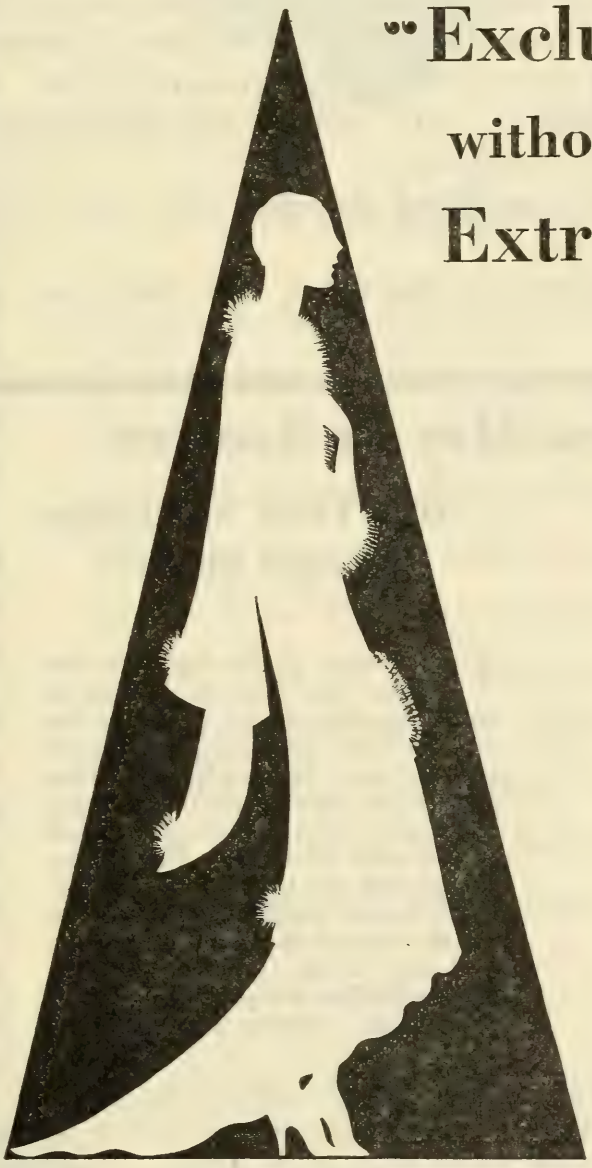
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Clara wrote in her diary on July 31, 1845: "Robert has finished his concerto and given it to the copyists."

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the preformance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo; and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score, in September, 1862.

The orchestral part is scored for two flutes, two oboes, two clari-

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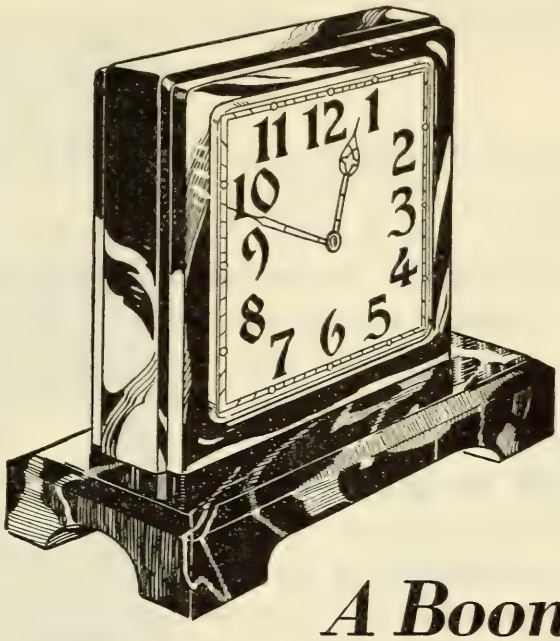


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***

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Carl Baermann (November 26, 1887), Anna Steiniger-Clark (January 11, 1890), Raphael Joseffy (April 17, 1897), Adele aus der Ohe (February 16, 1901), Fanny Bloomfield-Zeisler (February 14, 1903), Ernest Schelling (February 25, 1905), Harold Bauer (February 3, 1906, and November 25, 1911), Norman Wilks (March 29, 1913), Josef Hofmann (December 13, 1914), Ignace J. Paderewski (December 22, 1916), Benno Moiseiwitsch (February 25, 1921); Alfred Cortot (April 3, 1925).

It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

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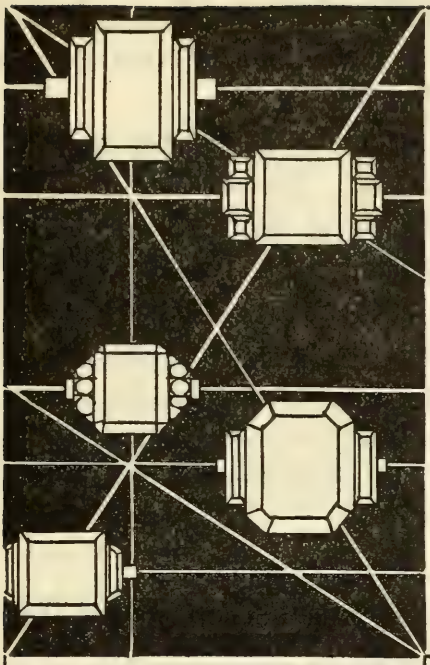
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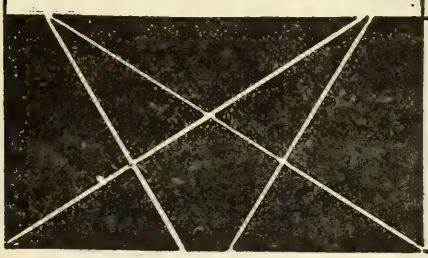
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PETER ILICH TCHAIKOVSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Leningrad.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Leningrad on February 20, 1896, was also based on the sketches for this Symphony.

* * *

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must also soon go to London. I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one,* but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

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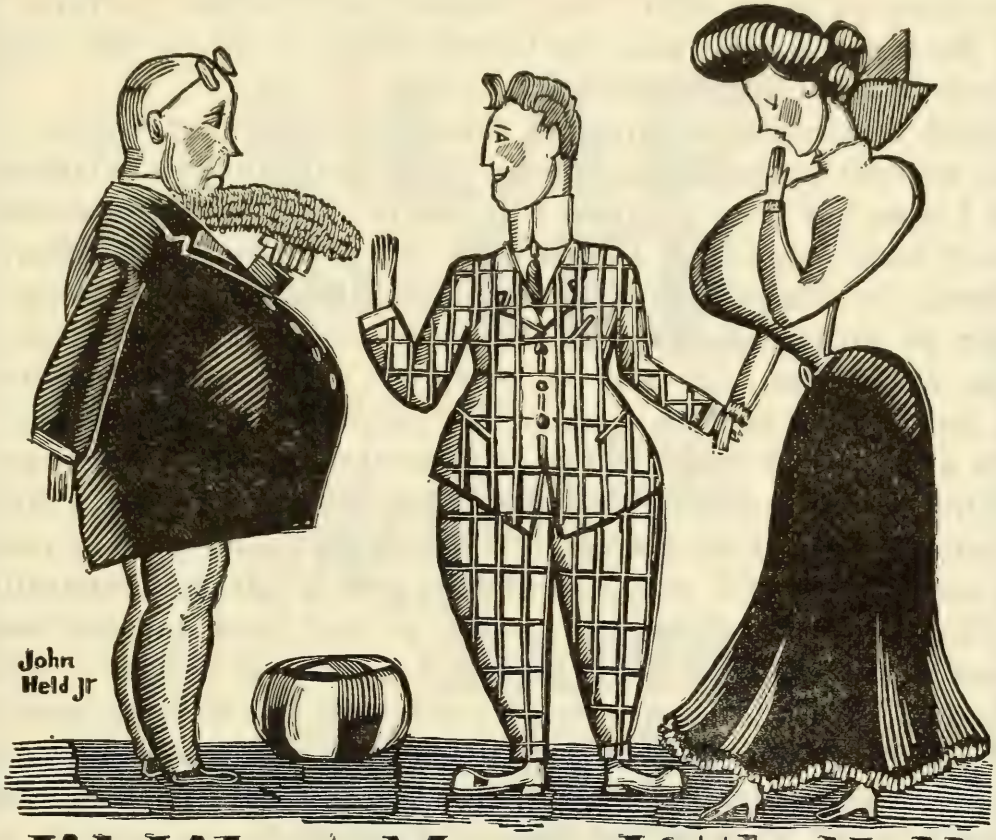


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Tchaikovsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boïto, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert, Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharaja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been

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so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a Requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still

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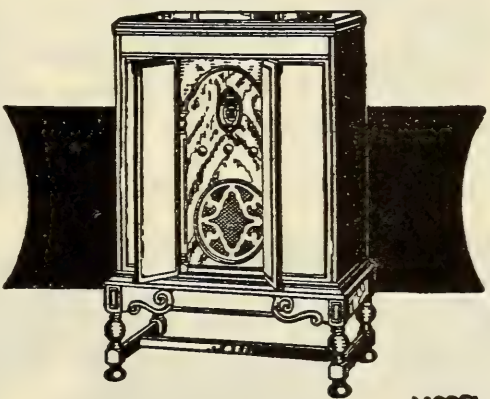
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doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Leningrad in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at Leningrad October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not



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like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I

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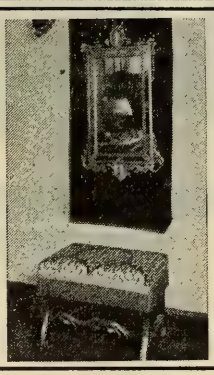
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shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

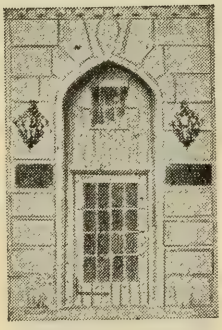
There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hestiate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. We have been assured by other Russians who knew Tchaikovsky that he killed himself, nor was the reason for his so doing withheld. Peter's brother Modest gives a circumstantial account of Peter's death from natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I

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think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

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* * *

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this

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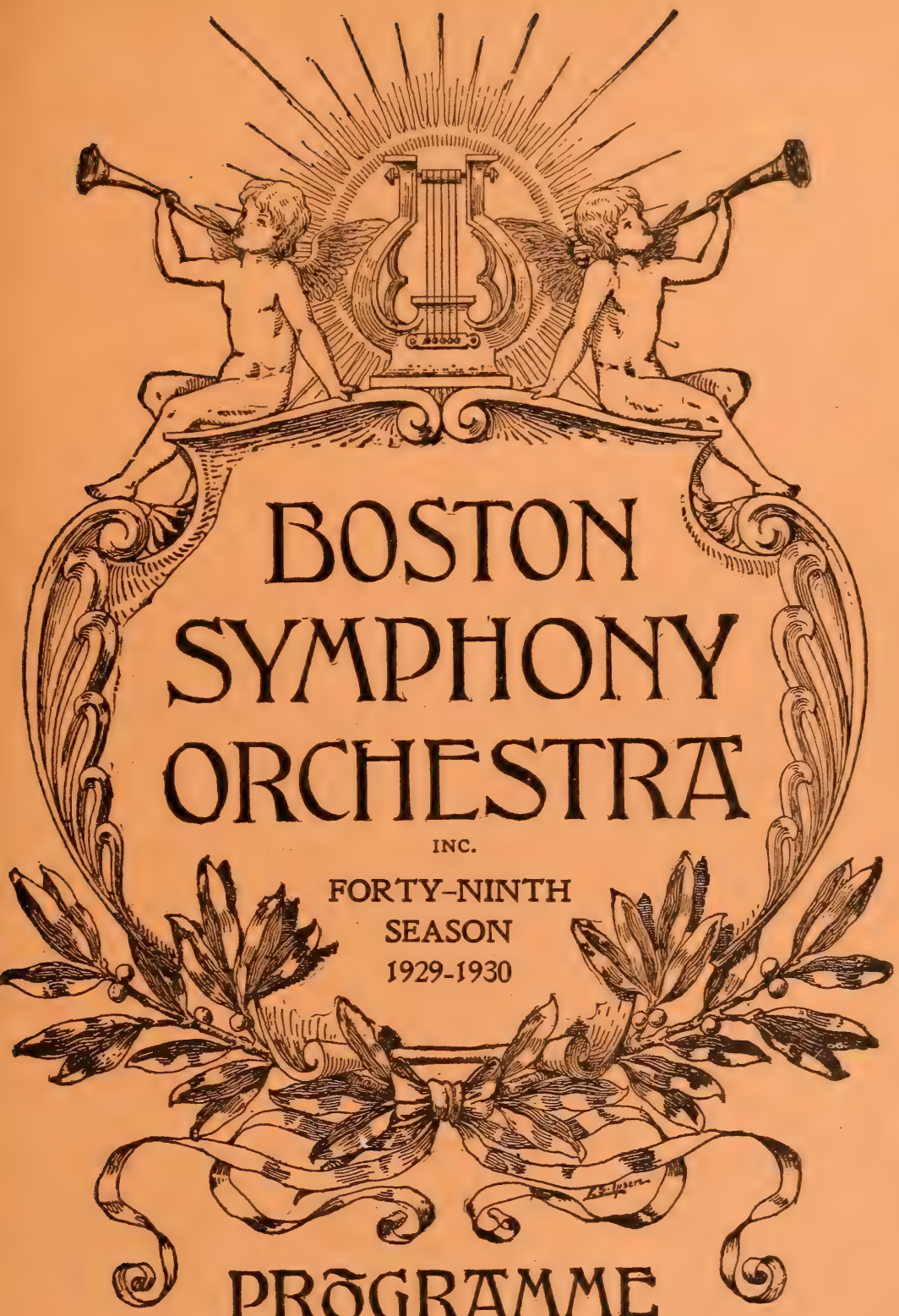
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Programme

MONDAY EVENING, JANUARY 27, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Vivaldi . . . Concerto in D minor for Orchestra with Organ
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I. Maestoso.
II. Largo.
III. Allegro.

Moussorgsky . . . . . Prelude to "Khovánstchina"

Ravel . . . . . Bolero

Sibelius . . . . . Symphony No. 2, in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

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(Born about 1680 at Venice; died there in 1743)

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A concerto in A minor for strings—Allegro, A minor 4-4; Largo, D minor, 4-4; Presto, A minor 2-4, arranged by Sam Franko,—has been played in this country and in European cities.

Vivaldi was born some time during the latter half of the Seventeenth Century at Venice, where his father was violinist at St. Mark's Church. Little is known about Antonio's early history. It is supposed that he spent several years in Germany. We know that he was director of music to Duke Philip of Hesse—some say Duke Philip of Hesse-Philippsthal, Ernest Ludwig—at Mantua, where the Duke had a residence from 1707 to 1713, when he returned to Venice. He was appointed *maestro de concerti* at the Ospedale-della Pietà, a foundling hospital for girls, with a choir and an orchestra, all women. In 1714 he was appointed violinist at St. Mark's Church. He was red-headed and a priest, so he was known as "Il Prese rosso."

Vivaldi composed a great quantity of music for the violin (accord-



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ing to Riemann, there are in Dresden alone eighty concertos in manuscript), and he wrote operas from 1713 to 1739—thirty-eight, it is said,—twenty-two of them for Venice. Few of his works have been printed. His published compositions include twelve trios for two violins and 'cello (Op. 1); eighteen violin sonatas with bass (Op. 2 and 5); "Estro Poetico," twelve concertos for four violins, two violas, 'cello, and organ bass (Op. 3); twenty-four concertos for solo violin, two violins *ripieni*, viola, and organ bass (Op. 4, 6 and 7); "Le Quatro Stagïoni," twelve concertos for four and five voices (Op. 8); "La Cetera," six concertos for five voices (Op. 9); six concertos for flute, violin, viola, 'cello and organ bass (Op. 10); twelve concertos for solo violin, two violins, viola, 'cello and organ bass (Op. 11 and 12).

PRELUDE TO "KHOVANSTCHINA" . MODEST PETROVICH MOUSSORGSKY

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

This Prelude, which illustrates the coming of dawn over the Red Square in the Kremlin at Moscow, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, kettle-drums, harp, tam-tam, and strings. The Prelude was performed for the first time in Boston

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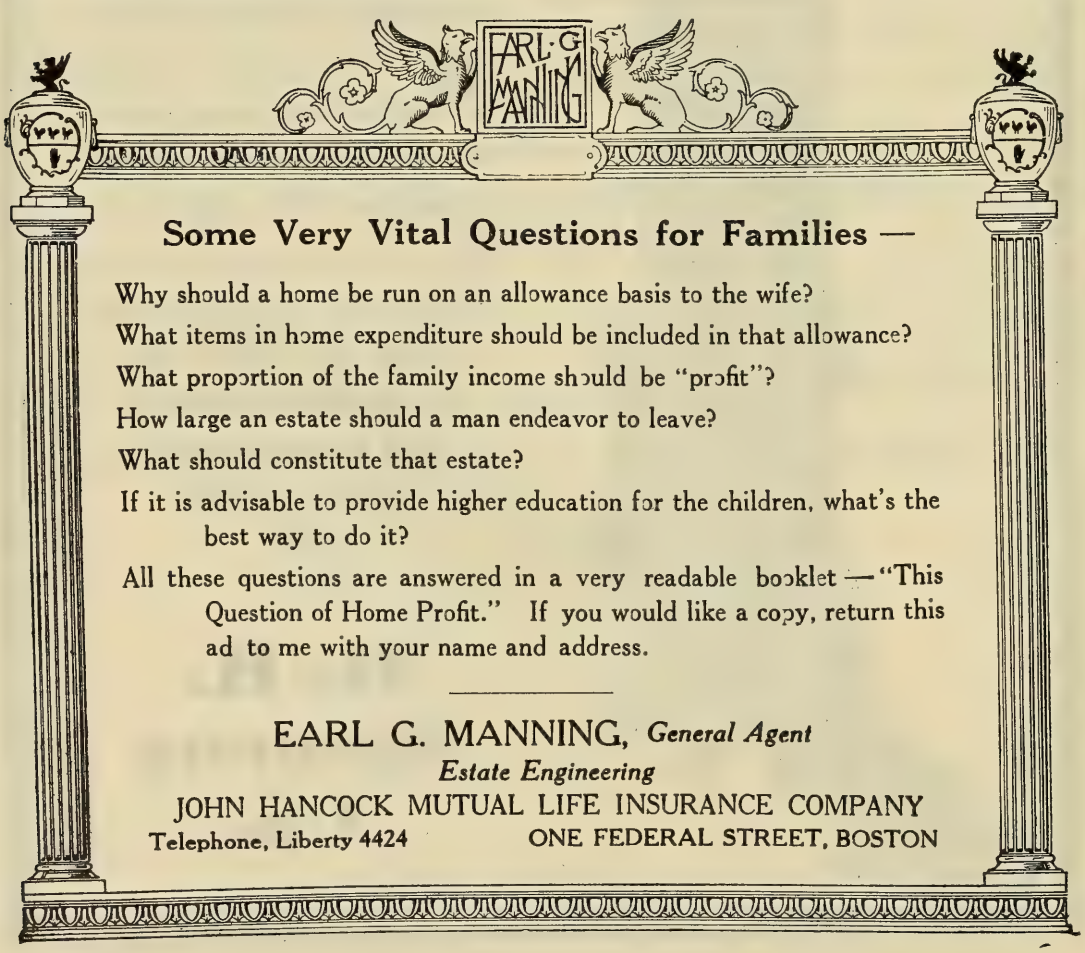


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by the Boston Symphony Orchestra on October 24, 1924, Dr. Koussevitzky, conductor.

The opera, which has for its subject the conflict between Old and New Russia at the end of the seventeenth century, was suggested to Moussorgsky by his friend Vladimir Stassov, the celebrated wit and music critic (1824–1906). "It seemed to me," Stassov wrote in 1872, "that the antagonism between Old and New Russia, the disappearance of one and the coming of the other, would furnish a fertile field for a drama or an opera, and Moussorgsky agreed with me. I thought to bring out in relief the noble figure of Dosifei, the leader of the *Raskolniki* (Old Believers), an energetic, intelligent, clear-seeing, experienced person, around whom would move Prince Khovanski, the representative of fanatical Russia, and Prince Golitzin, the representative of civilized Europe, that one was beginning to understand and appreciate even in the circle of the tsarevna Sophie. Other characters were to be the pastor and his old sister; their niece; two female *Raskolniki*—Marfa, vibrating with youth and passion (something after the manner of Potiphar's wife), Susanne, malicious, fanatical; the child Peter the Great; the intelligent Sophie, in the midst of her fierce Streltzy; the suicide *en masse* of the heretics at the end of the opera, when Dosifei sees that Old Russia is on its deathbed to give place to the New—all this appeared to us, characters and situations, passionate material full of promise."



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Oskar von Riesemann tells us that, in preparation for the opera, Moussorgsky "devoted himself to researches into the sectarian disputes of Old Russia and pored for months over the old chronicles in the monasteries of Moscow." (It was not until the summer of 1859 that he was able to see Moscow.)

"Khovanstchina" (accent on the first *a*) is a word of little meaning. "The last syllables are only a contemptuous suffix in Russian, like 'ery' in English," says Riesemann. "When the young Tsar Petro (not yet 'the Great' was told of a plot that the two Princes Khovansky had formed against him, with the design of seizing on the crown of the Russian Tsardom, he dismissed the whole affair with a contemptuous shrug, and the word, 'Khovanstchina!' and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result. So far as the Russian Empire was concerned, Moussorgsky, however, did not keep to historical facts in the dénouement of his opera.

Moussorgsky completed the first act in the summer of 1875. He had been hindered by his official duties, the troubles attending the production of "Boris Godounov," and he already had plans for the comic opera "The Fair at Sorotchintzy," in his head. He had also written some of his best works in this period. He had to work out the whole dramatic scheme .of "Khovanstchina" and write every line of his libretto. The second act was ready in December, 1875, with the exception of a quintet. In 1876 he wrote, "I find a great deal of it not what it ought to be." The third act was completed in

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May, 1876. Scenes in the fourth act are dated 1879–1880. There were sketches for the fifth as early as 1873, but they were worked out and put together only a few months before his death.

Rimsky-Korsakov, at a concert of the Free School of Music in Leningrad in the winter of 1879–80, conducted some fragments from the opera: the chorus of the Streltzy, Marfa's Song, and the "Dance of the Persian Slave Girls." Moussorgsky provided the orchestral accompaniment for the first two numbers—almost the only pages of the opera that he ever scored. In the years 1881–1882, Rimsky devoted himself to editing, arranging, and scoring of the opera, endeavoring to gain unity and consistency, cutting and adding when it was necessary, especially in the last act.

The first performance in Russia was in February, 1886,* by an amateur company in Leningrad, the Musical-Dramatic Society. The Imperial Theatre would not even consider a production until February, 1911. The production took place on November 7 of that year, with Chaliapin taking the part of Dosifei. The first performance outside Russia was at the Opéra, Paris, in 1913. Diaghilev was the producer, declaring that Rimsky-Korsakov had left "not one stone on another." Of the original work he entrusted the preparation of a new version to Stravinsky and Ravel: "It was a failure—nothing has ever been heard of the new version since. All that was published was the final chorus, rewritten by Stravinsky, which shows no special improvement on Rimsky-Korsakov's ver-

*Riesemann gives this date. Some writers say 1885.



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sion." When Dr. Koussevitzky conducted the performance at the Paris Opéra in 1923, Rimsky-Korsakov's version was reinstated.

Moscow heard the opera in 1897; a Russian company performed it in London on July 1, 1913; Sir Thomas Beecham revived it in London (in English) on October 26, 1917; Frankfort-on-Main heard it on February 19, 1924.

The "Dance of Persian Women" from the opera was performed by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 30, 1925. The first performance in the United States was by the Russian Symphony Society, Modest Altschuler conductor, on February 25, 1905.

BOLERO . . . . . JOSEPH MAURICE RAVEL

(Born at Ciboure (Basses-Pyrénées) France, on March 7, 1875; living at Montfort-l'Amaury and Paris)

This Bolero, dedicated to Ida Rubinstein, was brought out by her and danced by her at Paris in November, 1928. Alexandre Benoist designed the settings and the costume to represent a scene that Goya might have painted: a Spanish inn, with the dancer on a trestle table, men surrounding it. At first calm, the actors on the Parisian stage were little by little excited to frenzy as the dancer became more and more animated. Knives were drawn—the woman was tossed from arms to

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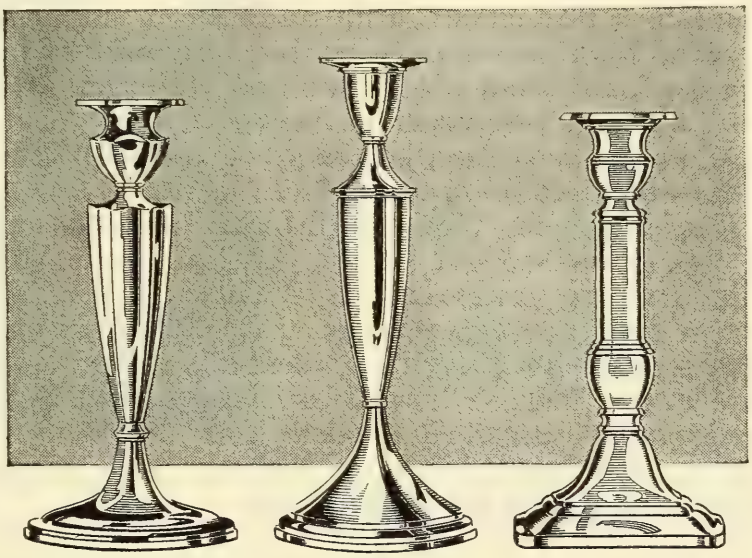
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arms, until her partner intervened; they danced until quiet was restored. So was the scene described by French and English reporters.

The first performance in the United States of this Bolero as a concert piece was by the Philharmonic Society of New York, Mr. Toscanini conductor, on November 14, 1929. The first performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on December 6, 1929.

Tempo di ballo, moderato assai, 3-4. A drum gives the dance rhythm, which is maintained throughout; a flute announces the theme, which is taken up by wind instruments in turn; then by groups of instruments. There is a crescendo for about twenty minutes, until there is an explosive modulation—brass and percussion instruments swell the din until at last there is what has been described as a "tornado of sound."

M. Prunières called attention to the fact that Ravel was not the first to repeat a simple, common theme until by the monotony of tune and rhythm the hearer was excited (as are Oriental hearers by the same method). Padilla, the composer of "Valencia," had worked this obsession by the repetition of a tune for at least twenty times.

Ravel's Bolero calls for these instruments: piccolo, two flutes, two oboes, oboe d'amour, English horn, two clarinets, one E-flat clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, three saxophones, kettledrums, side drums, cymbals, tam-tam, celesta, harp, and the usual strings.

* * *

The Bolero is not a very ancient dance of Spain. It is said that Don Sebastian Terezo, an accomplished and celebrated dancer of his time, invented it about 1780. It is a modest, noble dance, much more decent than the fandango, but, like that dance, it is performed by two persons. By its beauty, the significance of its movements, and its compelling effect on eyes and ears, it is incomparable. While its rhythm is strongly marked, it has a lyrical character. In tempo and in its measures, it resembles the minuet—according to Albert Czerwinski, a dancing teacher at Danzig—but it impresses by rhythmic accentuation rather than by melodic variety. There are sections of the dance. First comes the *paseo* or promenade, like a prelude or an

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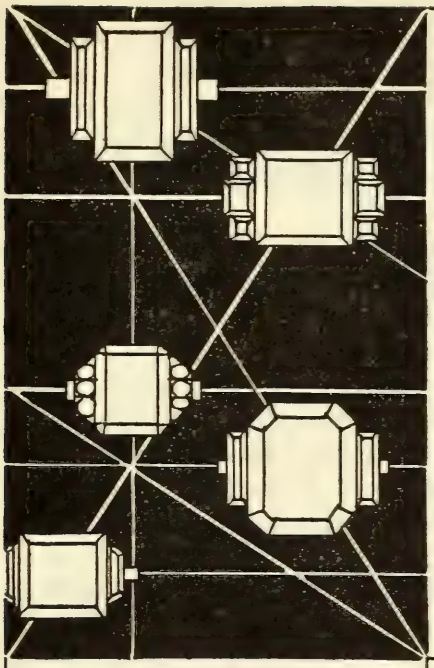
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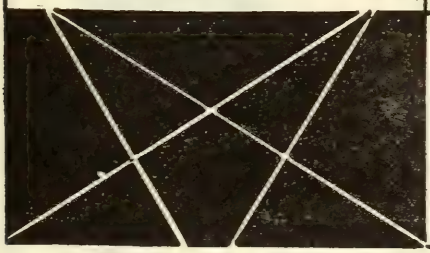
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introduction. Then follow the *traversia* for the changing of places; the *differencia* for changing a second time; the *finale* to regain the first places; the *bien parado*, steps and graceful attitudes performed by the dancing couple facing another couple that is not dancing. Is not Desrat mistaken in saying that the Bolero is in two-time? The music of all the Boleros we have seen is in 3-4 or 3-8, but Blasis also says that the Bolero is usually in duple time. The step is at first low and gliding, but always well marked.

On the stage this dance is performed by several couples. One of the most graceful attitudes is the *dar la vuelta*, in which the dancers are face to face after a half-turn. The woman's part in the dance is much more expressive, more passionate than that of the man.

The name "Bolero" or "Volero" is supposed by some to come from *volar*, to fly, "because a Manchega expert had danced the Seguidillas so wonderfully and lightly that he seemed to fly." Is the Bolero the outcome of the Seguidillas? When the Bolero or Fandango is danced as a ballet by eight persons, it is usually called the Seguidillas.

***

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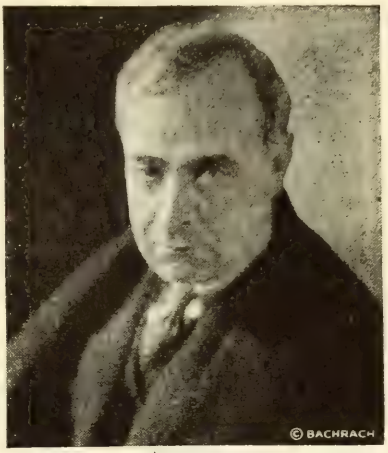


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The Victor Division takes special pleasure in announcing to Boston music lovers the release, on January 31, of its first double-bass recording by Dr. Serge Koussevitzky.

As all Bostonians are aware, the skill of Dr. Koussevitzky as a performer on this instrument is paralleled only by his accomplishments as a conductor—and it was this former talent which first brought him fame in Western Europe. In this recording, the great leader of the Boston Orchestra proves again what he has demonstrated to critical audiences everywhere: that in the hands of an acknowledged master, the solo possibilities of the double-bass are grandly infinite.

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The Bolero has been noticed by English poets. Byron, in a song intended for the first canto of "Childe Harold," but replaced (Verse LXXXIV) by the lines "To Inez," wrote in praise of the lovely girl of Cadiz:

> And when beneath the evening star,
> She mingles in the gay Bolero,
> Or sings to her attuned guitar
> Of Christian knight or Moorish hero.

Thomas Hood introduced the dance in his "Drinking Song," by a member of a Temperance Society, as sung by Mr. Spring at Waterman's Hall:

> The vintage, they cry, think of Spain's and of France's,
> The jigs, he boleros, fandangos and jumps;
> But water's the spring of all civilized dances,
> We go to a ball not in bottles, but *pumps!*
> Then hey for a bucket, a bucket, a bucket,
> Then hey for a bucket, filled up to the brim!
> Or, best of all notions, let's have it by oceans,
> With plenty of room for a sink or a swim!

William Beckford, for his delightful "Italy, with Sketches of Portugal and Spain," delightful for its malice and cynicism as well as for the graphic description of scenery, cities, men, women, and manners, did not hesitate to coin the verb "to bolero": "Thirteen or fourteen couples started and boleroed and fandangoed away upon a thick carpet for an hour or two, without intermission. There are scarcely any boarded floors in Madrid; so the custom of dancing upon rugs is universally established"* (Vol. II, Letter XVI).

He himself, at Señor Pacheco's at Madrid, danced a bolero, snapping his fingers and stamping his feet, while twenty voices accompanied with "its appropriate words" in full chorus; but he admits that he committed solecisms in good dancing at every step. "I am more than apt to conjecture we were but very slightly entitled to any applause; yet the transports we called forth were as fervid as those the famous Le Pique excited at Naples, in the zenith of his popularity." At last

*Beckford's Letters from Spain were written in 1785, 1787, and 1795. They were first published in 1834.

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the Duchess of Ossuna, the patroness of the composer Boccherini, said to Beckford, in the plainest language: "You are making the greatest fool of yourself I ever beheld; and as to those riotous self-taught hoydens, your partners, I tell you what, they are scarcely worthy to figure in the third rank at a second-rate theatre."

***

When Ravel's Bolero was first performed, people surrounded the table on which Mlle. Rubinstein danced. Havelock Ellis, in "The Soul of Spain," states that a characteristic of Spanish dancing, and especially of the most typical type, called flamenco, lies in its accompaniments, and particularly in the fact that under proper conditions all the spectators are themselves performers. "In flamenco dancing, among an audience of the people, everyone takes a part, by rhythmic clapping and stamping, and by the occasional prolonged 'oles' and other cries by which the dancer is encouraged or applauded. Thus the dance is not a spectacle for the amusement of a languid and passive public, as with us. It is rather the visible embodiment of an emotion in which every spectator himself takes an active and helpful part; it is, as it were, a vision evoked by the spectators themselves and upborne on the continuous waves of rhythmical sound which they generate. Thus it is that, at the end of a dance, an absolute silence often falls, with no sound of applause: the relation of performer and public has ceased to exist. So personal is this dancing that it may be said that an intimate association with the spectators is required for its full manifestation. The finest Spanish Dancing is at once killed or degraded by the presence of an indifferent or unsympathetic public, and that is probably why it cannot be transplanted, but remains local."

There is a vivid description of dancing in and out of Spanish theatres in Richard Ford's "Gatherings from Spain."* He speaks of the contagious excitement which seizes the spectators, who, like Orientals,

*"Gatherings from Spain" was published in 1846.—P. H.

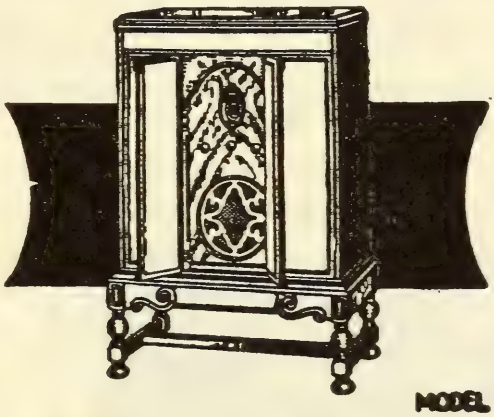
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beat time with their hands in measured cadence, and at every pause applaud with cries and clappings. "Dancing among Spanish ladies of a high order was introduced with the Bourbons, but the lower classes adhered to the primitive steps and tunes of their Oriental forefathers. In the theater the sound of the castanet awakens the most listless. The sharp, spirit-stirring click is heard behind the scenes—the effect is instantaneous—it creates life under the ribs of death—it silences the tongues of countless women—*on n'écoute que le ballet.* The curtain draws up; the bounding pair dart forward from the opposite sides like two separated lovers, who, after long search, have found each other again, nor do they seem to think of the public, but only of each other; the glitter of the gossamer costume of the Majo and Maja seems invented for this Dance—the sparkle of the gold lace and silver filigree adds to the lightness of their motions; the transparent, form-designing *saya* of the lady heightens the charms of a faultless symmetry which it fain would conceal; no cruel stays fetter her serpentine flexibility. They pause—bend forward an instant—prove their supple limbs* and arms; the band strikes up, they turn fondly towards each other, and start into life. . . . The accompaniment of the castanet gives employment to their upraised arms. *'C'est,'* say the French, *'le pantomime d'amour.'* The enamored youth persecutes the coy, coquettish maiden; who shall describe the advances—her timid retreat; his eager pursuit, like Apollo chasing Daphne? Now they gaze on each other; now all is life, love, and action; now there is a pause. They stop motionless at a moment, and grow into the earth. It carries all before it. There is a truth which overpowers the fastidious judgment. Away, then, with the studied grace of the French danseuse, beautiful but artificial, cold and selfish as is the flicker of her love, compared to the real impassioned abandon of the daughters of the South. There is nothing indecent in this dance; no one is tired or the worse for it; indeed, its only fault is its being too short, for, as Molière says, *'Un ballet ne saurait être trop long, pourvu que la morale soit bonne, et la mêtaphysique bien entendue.'* Notwithstanding this most profound remark, the Toledan clergy, out of mere jealousy, wished to put the Bolero down, on the pretense of

*Yet the English have laughed at the Americans for certain prudish euphemisms.—P. H.



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immorality. The dancers were allowed in evidence to give a view to the court; when they began, the bench and bar showed symptoms of recklessness, and, at last, casting aside gowns and briefs, both joined, as if tarantula-bitten, in the irresistible capering. Verdict, for the defendant with costs."

In 1882, Emmanuel Chabrier journeyed in Spain. The result was his superb orchestral rhapsody "España." He wrote to his publisher Costellat letters descriptive of the dances he saw in the Andalusian *bailes*, where the "upper classes" were not to be seen. These letters about the authentic Spanish dances were published in the Music Review S. I. M. (January 15, February 15, 1909). Extracts from them are given in Georges Servières' life of Chabrier: "Two guitarists, solemn, cigarette between the lips, continue to scratch no matter what, in three time. (Only the tango is in duple time.) The cries of the woman excite the dancer, who becomes literally mad of her body" (these dancers were gypsies in Seville). Chabrier spoke of the spectators clapping their hands in 3-4 *à contretemps*, while the guitar followed peacefully its own rhythm. "As others beat time *forte* with each measure, each one beating a little at will, there was a most curious amalgamation of rhythms."

Then there are Théophile Gautier's descriptions of Spanish dancers; and in the five volumes of his theatrical criticisms, eloquent studies

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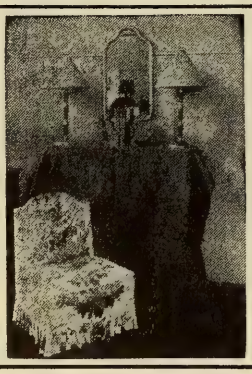
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of Spanish dancers and others dancing Spanish dances in Paris opera houses and theatres. Havelock Ellis's chapter is the more analytical study. He refers to the "Escenas Andaluzas" (1847) of Estebanez Calderon, and for "the deeper significance of Spanish dancing" to the psychological analysis given by Salillas in "Hampa" (1898).

SYMPHONY NO. 2, D MAJOR, OP. 43 . . . . . JEAN SIBELIUS

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

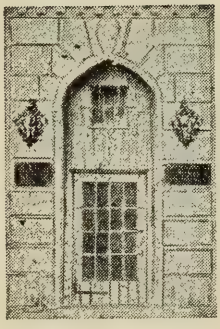
According to Mr. Georg Schneevoight, who is an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of

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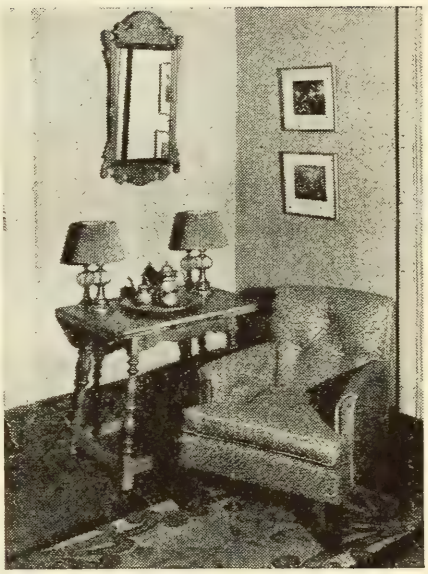
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their rights, while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings lead to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves The movement becomes more animated and more dramatic. After a climax *fff,* molto largamente, the second and expressive theme is sung by some of the first violins, violas, violoncellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons

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and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos. There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

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GEORGE, Dorothy, Mezzo, Woman's Club, Lawrence, November 13.

With Maier and Pattison, Concord, N.H., November 14.

Musical Club, Hartford, Conn., December 12.

Heptorean Club (35th Anniversary), Somerville, January 11, (Re-engagement).

Chaminade Club, Manchester, N.H., January 31.

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MONDAY EVENING, FEBRUARY 17, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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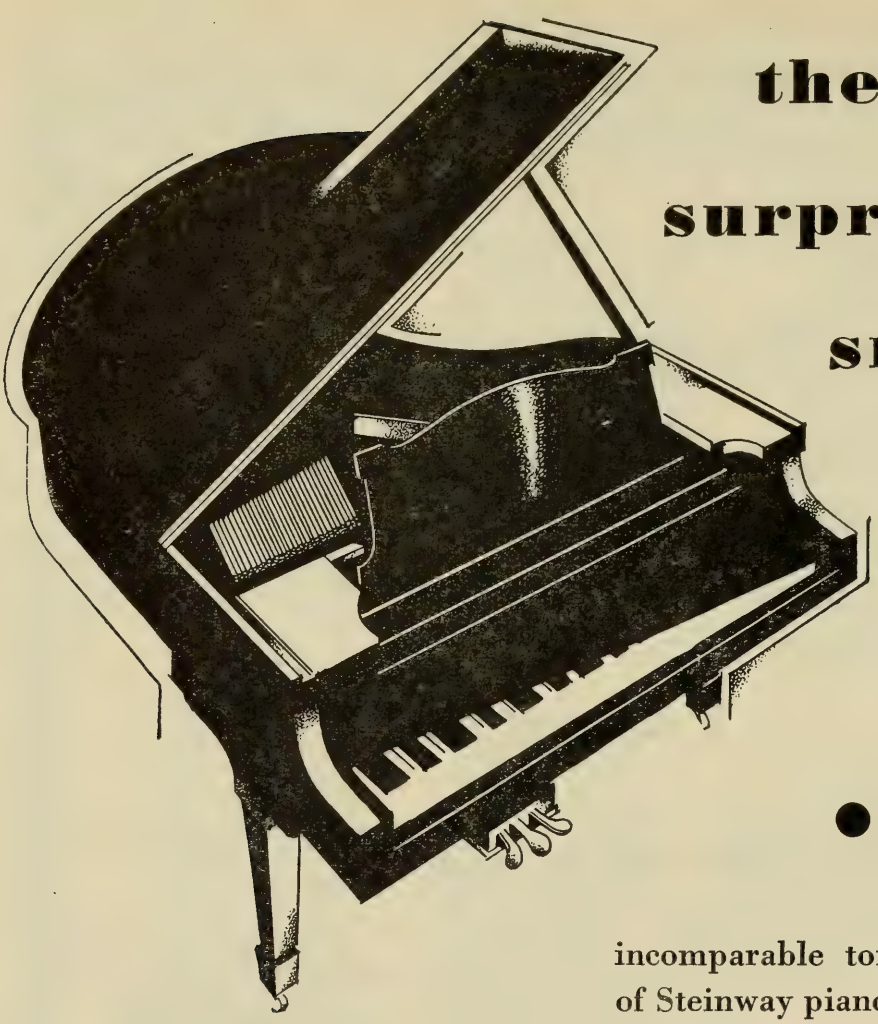
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III. Menuetto: Allegretto.
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(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

I. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

"Serenade" and "aubade" are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of someone toward daybreak, *quod sub alban;* yet the aubade is often called serenade, even when the concert is in the morning: wit-



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ness the morning "serenade" in Rossini's "Barber of Seville." During the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany. They were composed of vocal music or instrumental; sometimes voices and instruments were united. The vocal serenades were usually male trios, quartets, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight serenades." Rousseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also to the silence, "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urban, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Praetorius, Werckmeister, and others, and he classes these works with *quodlibets.*

In the eighteenth century* nearly every prince or rich nobleman

*Even in the sixteenth century, princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women. What was the composition of this orchestra? Were wind instruments included? Lord Julian, at the Court of Urbino, would have a woman use only instruments of music that were suitable to her: "Imagin with your selfe what an un-

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had his own orchestra, which on summer evenings played in a park. In cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. The music composed for these open-air and evening concerts was also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there was the *cassazione,* or cassation, from the Latin *cassatio.* This species of music should have been a piece that brought the end of the concert, an overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Minuettos.* The number of movements was from one

sightly matter it were to see a woman play upon a tabour or drumm, or blowe in a flute or trompet, or anye like instrumente: and this bicause the boisterousnesse of them doeth both cover and take away that sweete mildenes which setteth so forth everie deede that a woman doeth."—Sir Thomas Hoby's translation of Castiglione's "Il Libro del Cortigiano."

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to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

The Serenade, Notturno, Cassation, and Divertimento differed from the older Suite in that all the movements were not in the same key, and the older dance forms—gavotte, sarabande, passacaglia, courante, bourrée, gigue, etc.—seldom appeared in them. "It is highly probable that compositions of this description were not intended to be played continuously, or with only such short waits between the separate movements as are customary in symphonies or concertos; upon the whole they were not strictly concert music, but intended to be given at festive gatherings. It is most likely that the several movements were intended to be played separately, with long intervals for conversation, feasting or other amusements between. Only in this way can the extreme length of some Serenades be accounted for. We find no instance of concert compositions of such length in other forms in Mozart's and Haydn's day."

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums,

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horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse*. . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its element—I mean effect—in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft," Hamburg, 1737, p. 101).

The first symphonies of Sammartini (1705–75?) were written for open-air performance, and Mozart wrote his father in 1782 that one Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. Volkmann planned his three serenades for concert-hall use. Brahms applied the term "serenade" to his Op. 11 and Op. 16, which were published in 1860, but Hans Volkman in his biography of Robert Volkmann (Leipsic, 1903) says that the latter did not know these works of Brahms when he composed his own serenades. Those of Brahms are more in the symphonic manner; while the purpose of Volkmann was perhaps to write music



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that would satisfy the dictum of the talker reported by Athenæus: "Music softens moroseness of temper; first dissipates sadness, and produces affability and a sort of gentlemen-like joy." Yet Volkmann's third Serenade begins in doleful dumps.

"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-

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fashioned,—roguish manner," or, as Mr. Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Mr. Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely

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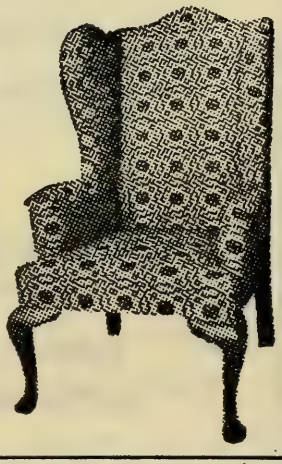
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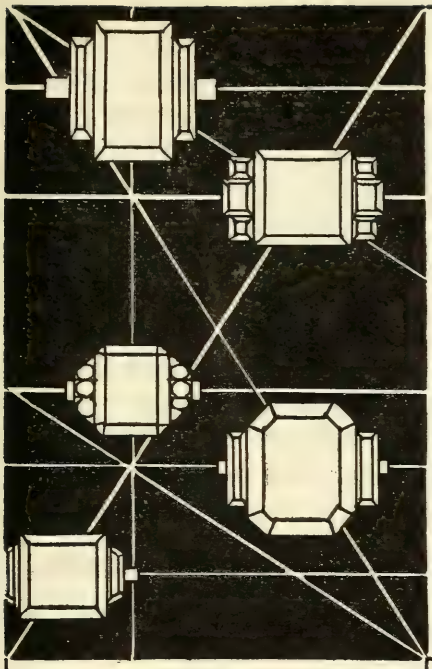
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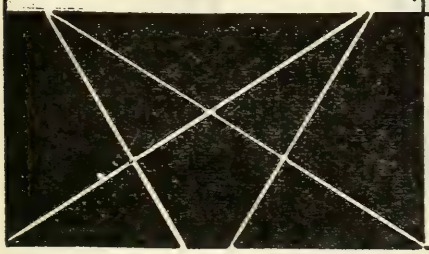




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imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

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When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the

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"poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

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This concerto is in manuscript. Honegger wrote a sonata for violoncello and piano in 1920.

Mr. Honegger supplies the following note:

"This concerto was composed for Maurice Maréchal in 1928 and 1929 at Paris. The three movements, which are enchained without interruption, are in the classic form, as in my concertino for the piano. The first movement is composed of two very distinct elements: a placid theme and a rythmic theme. The second movement is a song in imitation of a North American Indian Chant. The gay and rhythmed Finale brings in little by little a second sentimental theme, which, always desirous of introducing itself, is finally repulsed."

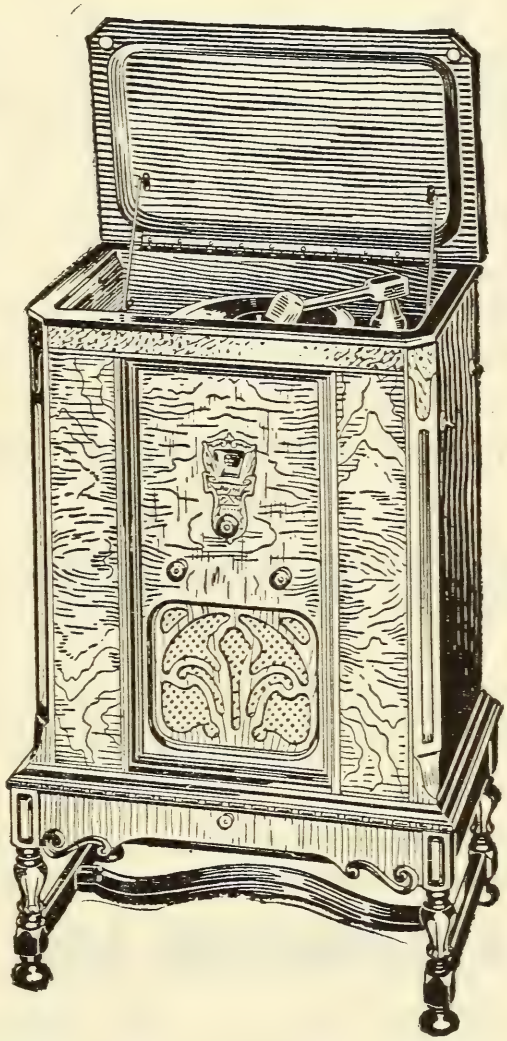
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Symphony in E minor, No. 5, "From the New World" ("Z Novecho Sveta"), Op. 95 . . . . . Anton Dvořák

(Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904)

Dvořák in 1892–93 was living in New York as the Director of the National Conservatory of Music. He made many sketches for this symphony. In the first of the three books used for this purpose, he noted "Morning, December 19, 1892." Fuller sketches began January 10, 1893. The slow movement was then entitled "Legenda." The Scherzo was completed January 31; the Finale, May 25, 1893. A large part of the instrumentation was done at Spillville, Iowa, where many Bohemians dwelt.

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. Anton Seidl conducted. Dvořák was present. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Paur conductor, on December 30 of the same year.

When this symphony was played at Berlin in 1900, Dvořák wrote to Oskar Nedbal, who conducted it: "I send you Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of 'Indian' and 'American' themes—that is a lie. I tried

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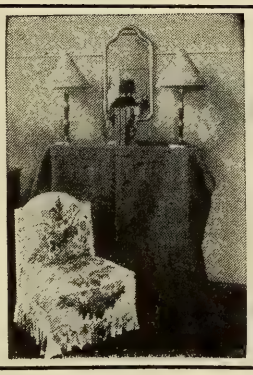
to write only in the spirit of those national American melodies. Take the introduction to the symphony as slowly as possible."

The symphony aroused a controversy, in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be good to recall the circumstances of the symphony's origin. In the feverish days of the discussion excited by the first performance of this symphony, it was stated that Mr. Krehbiel and others called the attention of Dvořák, who was then living in New York, to Negro melodies and rhythms; that the Bohemian composer then wept with joy and rushed after music paper; that he journeyed to a Western town inhabited chiefly by Bohemians, a town in Iowa, where he could find the stimulating atmosphere to write masterpieces of a truly American nature. Some may also remember that soon after the first performances of the symphony there was a distressing rumor that portions of it had been composed long before Dvořák came to New York; long before his eyes were dimmed and his knees turned to water by hearing Negro tunes.

As the late Henry Edward Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words*:

*From a little pamphlet, "Antonin Dvořák's Quartet in F major, Op. 96" (New York, 1894).



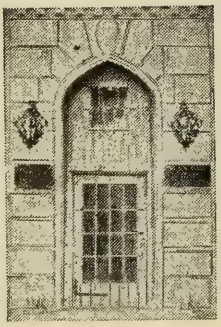
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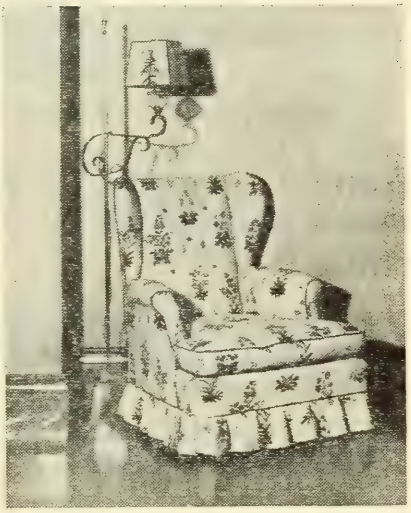
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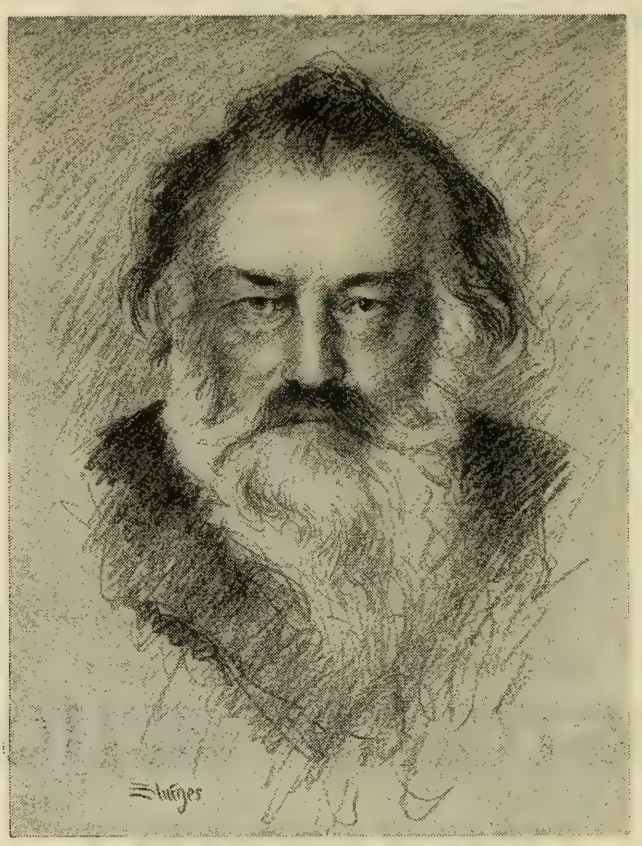
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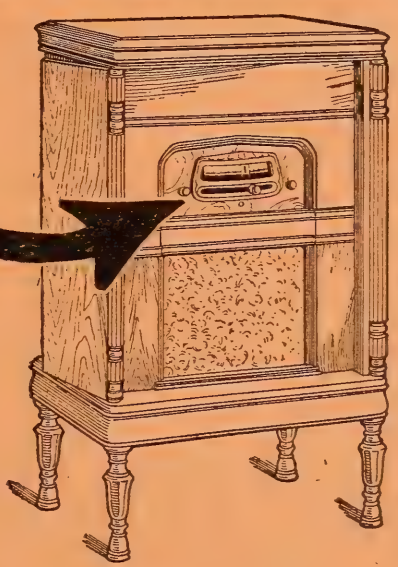




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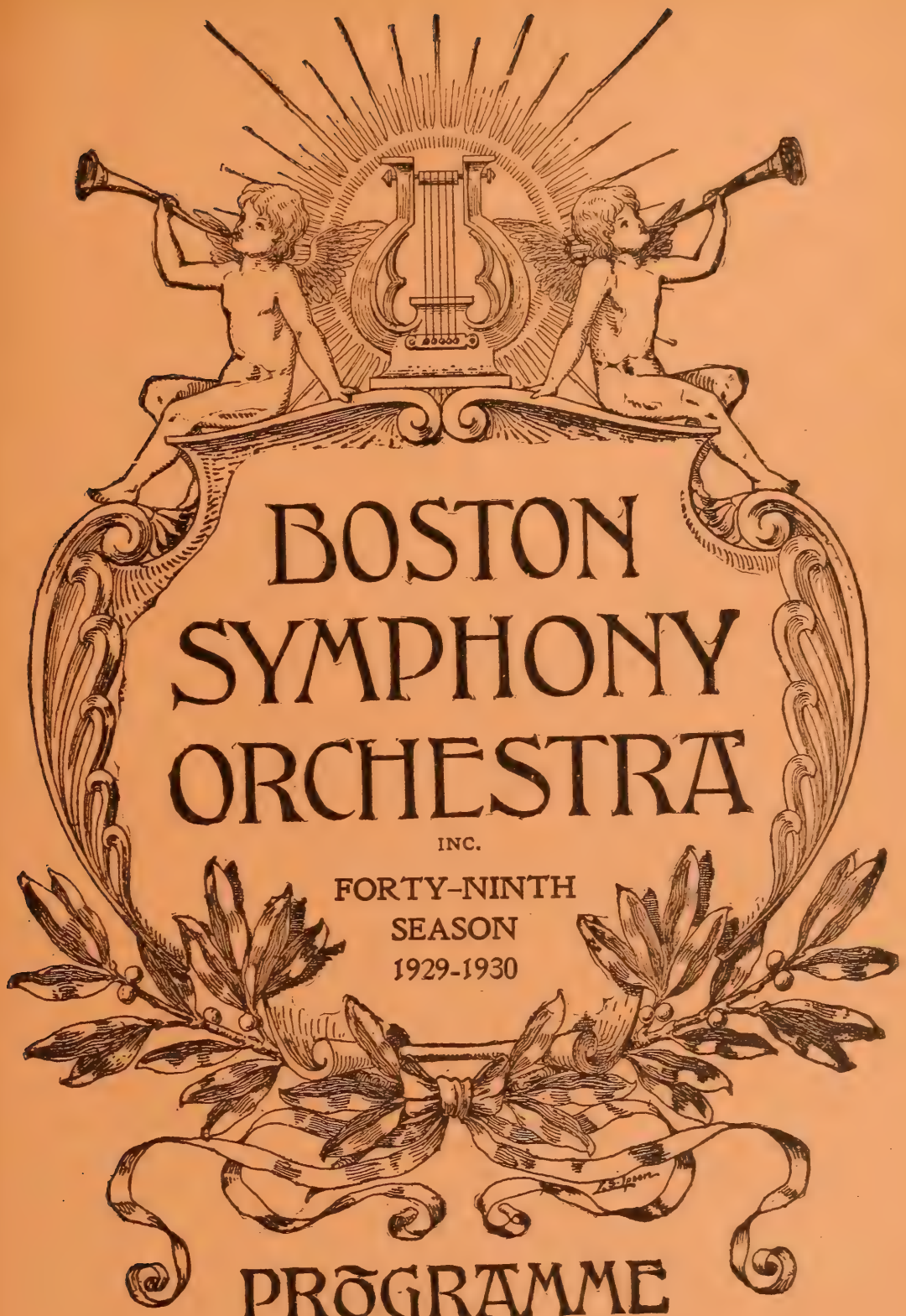
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(MONDAY)

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Programme

MONDAY EVENING, MARCH 17, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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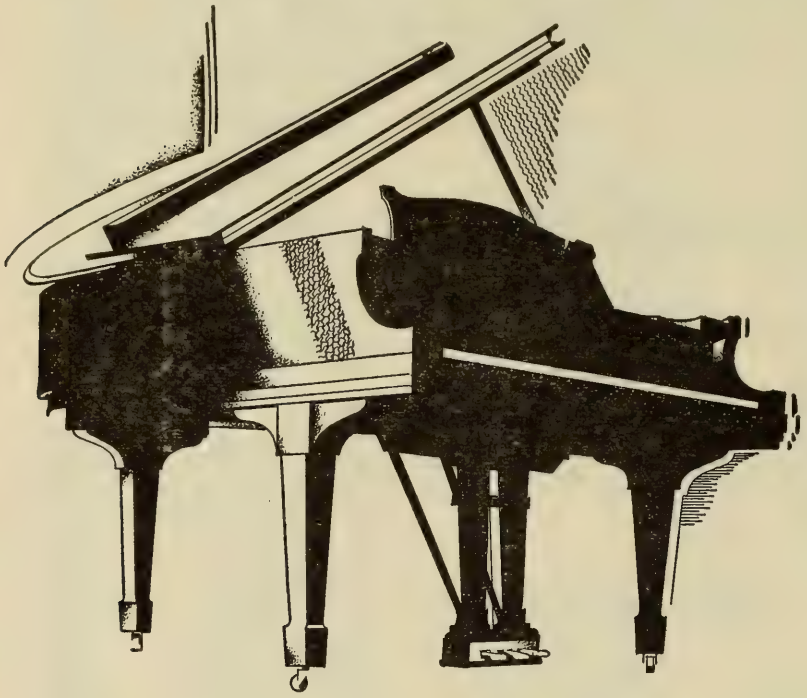
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Basses.

Kunze, M.
Vondrak, A.
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Ludwig, O.
Frankel, I.
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Bladet, G.
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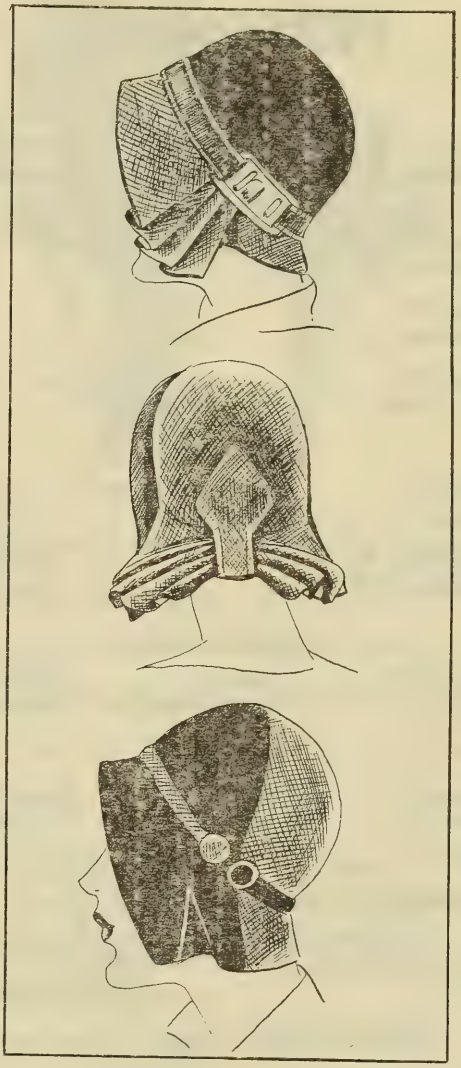
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Romanza.
Rondo.

Strauss . . . . . An Alpine Symphony, Op. 64

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The Prelude and the Fugue are not necessarily joined together, but are regarded as independent composition. The Fugue is commonly known as "St. Ann's."* The first performance of Schönberg's arrangement was at a concert of the Cincinnati Orchestra in Cincinnati, in February, 1930.

CONCERTO IN D MINOR, FOR THE PIANOFORTE (K. 466)
WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This concerto was completed in Vienna on February 10, 1785. It was performed for the first time at Mozart's subscription concert on February 11, 1785, "auf der Mehlgrube." This was the first of a series of subscription concerts given on Fridays. There were more

*"A misleading title, as, except in the identity of its subject with the first strain of it, 'Ann's,' the fugue has no connection with the hymn tune."—G. A. CRAWFORD.
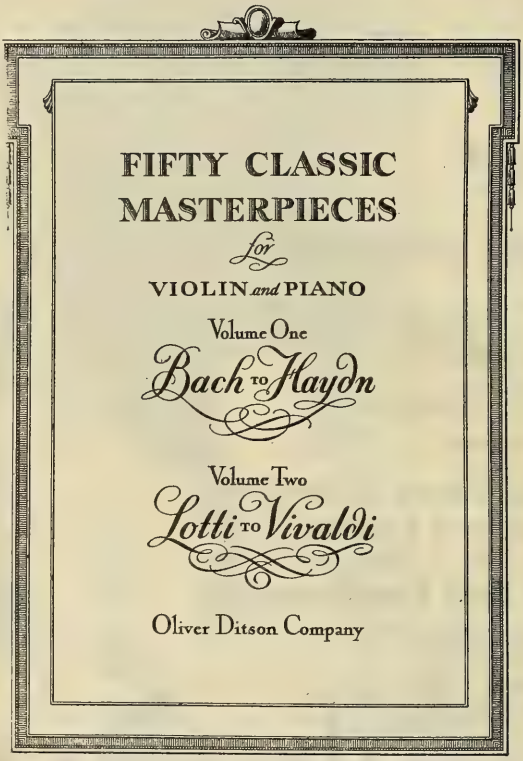


than a hundred and fifty subscribers at three ducats a head. His father was in Vienna at the time and wrote to Mariane after the concert: "Wolfgang played a new and excellent piano-concerto, which the copyist was copying yesterday (February 10) when we called, and your brother did not have time to play through the Rondo once, because he had to look over the copying. The concerto is in D minor (N. 8)." It is the eighteenth of the twenty-five written for one pianoforte, in the list of Köchel. The autograph score is in the library of the Gesellschaft der Musikfreunde in Vienna.

The concerto has been performed in Boston at a Theodore Thomas concert, October 8, 1870, Anna Mehlig, pianist; at concerts of the Harvard Musical Association, January 5, 1871, Anna Mehlig, pianist, January 18, 1872, Richard Hoffman, pianist; and at concerts of the Boston Symphony Orchestra, February 20, 1886, Mrs. H. H. A. Beach, pianist; April 24, 1915, Ossip Gabrilowitsch, pianist.

The orchestral portion of the work is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro, D minor, 4-4. The orchestral introduction prepares the thematic material of the movement. The chief theme is given out in full and unaccompanied by the pianoforte. This is developed



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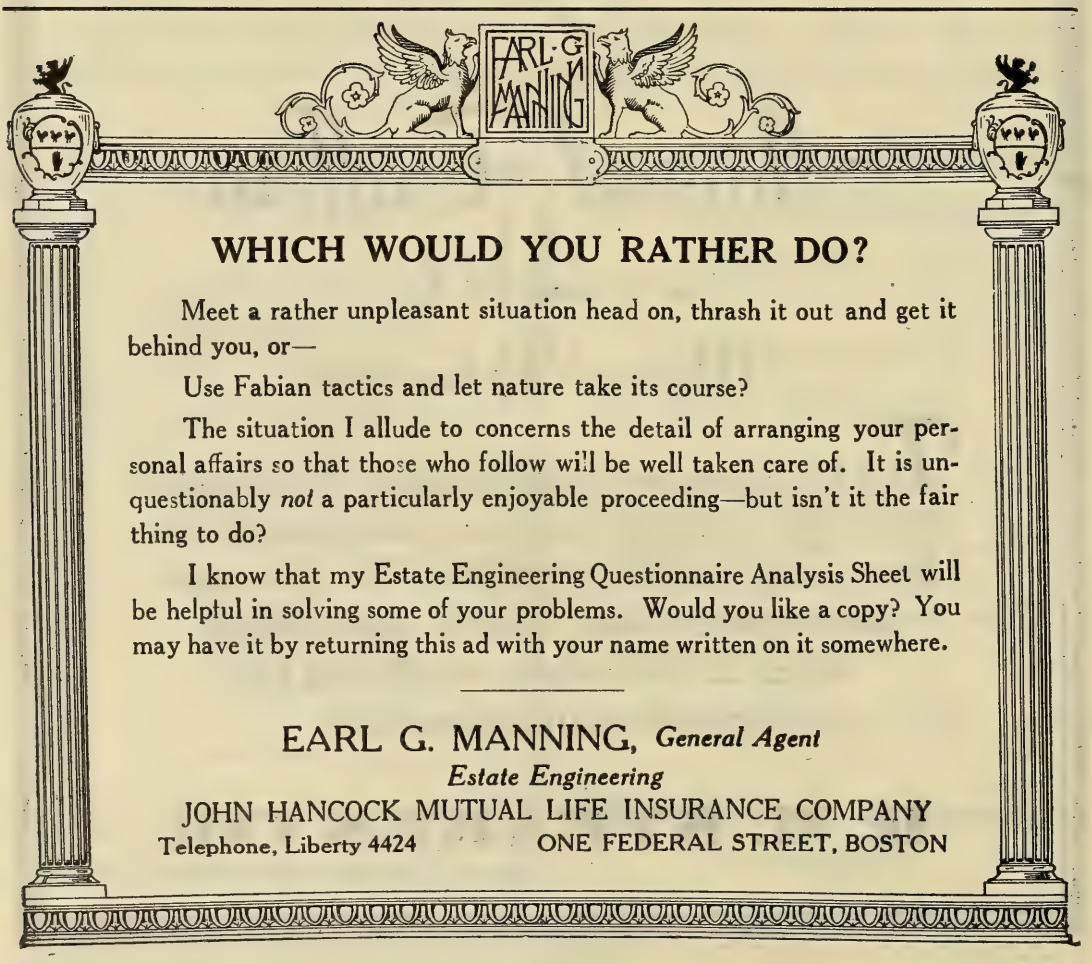
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with use of a characteristic figure heard at once in the basses of the introduction. The second theme, F major, is also given to the pianoforte and extended by it. An orchestral tutti brings to mind the introduction. The pianoforte takes up the chief theme. The material is used in the repetition section, and after an orchestral crescendo, there is a cadenza. The movement ends with motives taken from the introduction and played by the orchestra.

II. Romanze, B-flat major, 2-2. There is no indication of tempo in the original manuscript. The chief theme, given immediately to the pianoforte, is repeated forte by the orchestra. The flowing and ornamented song is continued by the pianoforte. After an orchestral tutti, a side motive is introduced by the pianoforte. This finally leads in to the return of the chief theme. There is a middle section in G minor. The first section reappears without the use of the side theme.

III. Rondo, D minor—D major, 2-2. No indication of tempo is given in the autograph manuscript. The old Breitkopf and Härtel edition has "Prestissimo"; the new edition of the score has "Allegro assai" as also the editions of Hummel and André. The pianoforte gives out the first theme and the orchestra take it up. The second theme is given also to the pianoforte. Of the other



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thematic material a motive in F major first given to the orchestra is the most important. It plays a conspicuous part in the final section in D major after the cadenza.

Cadenzas for this concerto were written by Beethoven and Hummel, but not published in the lifetime of the composer.

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rubato. When they play, the left hand always follows." Mozart was the first great virtuoso who habitually used the "fortepiano," formed a style of playing to suit it. He became acquainted with Stein's instruments at Augsburg in 1777. Stein's pianoforte had a "genouillière," or knee pedal for raising the dampers. This preceded the foot-pedal.

ALPENSYMPHONIE, OP. 64 . . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; living at Vienna)

Strauss did not depend on commentators and glossarists to explain the meaning of his Alpine Symphony. He printed his own programme on the score:

"Night—Sunrise—The Ascent—Entrance in to the Forest—Wandering Beside the Brook—At the Waterfall—Apparition—In Flowery Meadows—On the Alm (Mountain Pasture)—Lost in the Thicket and Brush—On the Glacier—Moments of Danger—On the Summit—Vision—Elegy—Calm Before the Storm—The Thunderstorm—The Descent—Sunset—Night."



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The symphony, dedicated "in profound gratitude" to Count Nicolaus Seebach and the Dresden Royal Orchestra, calls for these instruments: two flutes, two piccolos (both interchangeable with a third and fourth flute), two oboes, English horn (this interchangeable with a third oboe), Heckelphone*, four clarinets (the fourth interchangeable with a bass clarinet), three bassoons, double bassoon (this interchangeable with a fourth bassoon), four horns, four tenor tubas (these interchangeable with a 5th, 6th, 7th and 8th horn), four trumpets, four trombones, two bass tubas, two harps (to be doubled if possible), organ, wind machine, thunder machine, glockenspiel, cymbals, bass drum, side drum, triangle, herd-bells,

*The heckelphone, so named after the inventor, Wilhelm Heckel of Biberich, is a baritone oboe. Its range corresponds to the oboe in the lower octave. It was first used by Richard Strauss in his opera "Salome" (Dresden, 1905). It is a woodwind instrument, played with a double reed. But a somewhat similar instrument, the hautbois baryton, was employed by Paul Vida in his opera "La Burgonde" (Paris, 1898). The quartet in the oboe family is constituted of the oboe in C, the oboe d'amore in A, the English horn in F, and the baritone oboe in C. Heckel invented a heckelclarind, which has something of the nature of a saxophone. It is played with a clarinet mouthpiece, and is made in B-flat and E-flat. It has been used to replace the English horn in the third act of "Tristan und Isolde." In Paris and Brussels the tárogató, a wooden instrument of conical bore played with a clarinet reed, has replaced the English horn in Wagner's music-drama. It is thought that the tárogató is an improved form of a Transylvanian reed instrument. Weingartner uses the heckelphone in his third symphony; Walter Braunfels in his carnival overture to Hoffmann's "Prinzessin Brambilla." There is also the heckelphone piccolo.

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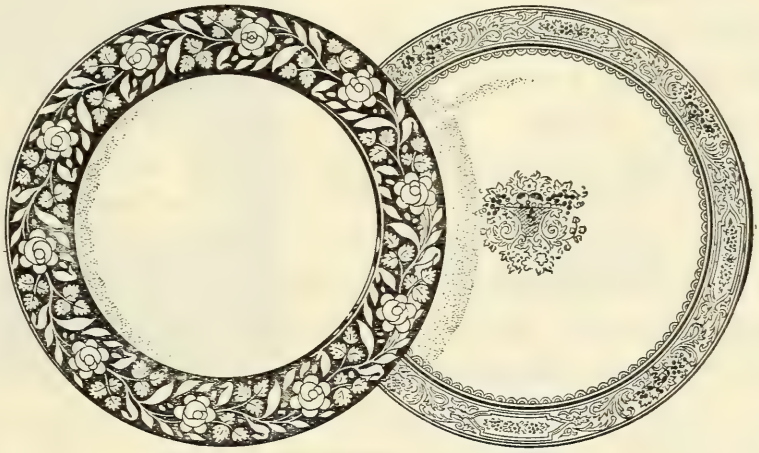
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gong (three performers), celesta, kettledrums (two players) at least eighteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double basses and in addition, for use behind the scenes, twelve horns and two trumpets, to be taken from the regular orchestra if necessary. Strauss suggests in the score that Samuels's aërophor* should be employed to execute the long sustained notes of the wind instruments.

This symphony is frankly programme music. Muted strings, bassoons, clarinets, and horns have (Lento) a slowly descending figure. This is entitled "Night." Against a chord (B-flat minor, muted strings). The "Mountain" motive is sounded by the brass. There is development. A new section, "Sunrise," follows for nearly the full orchestra, fortissimo. Some have found its theme not unlike one in the first movement of Tchaikovsky's "Pathetic" Symphony.

The theme descends. Mr. Edgar Stillman Kelly has made the suggestion that "this is because the mountain tops are first lit by the sun's rays, which reach deeper and deeper until the valleys are suffused with light." There is a counter theme (violins and wood-

*The aërophor, or Tonbinde Apparat, an invention of one Samuels, a court musician of Schwerin, is a sort of pump, a bellows worked by the foot of the player, and connected with the wind instrument by a length of rubber tube, so that the sound of a tone can be protracted. Strauss recommended its use for his "Festival Prelude" for orchestra and organ, Op. 61, which was performed in Boston at a concert of the Boston Symphony Orchestra on December 13, 1913.

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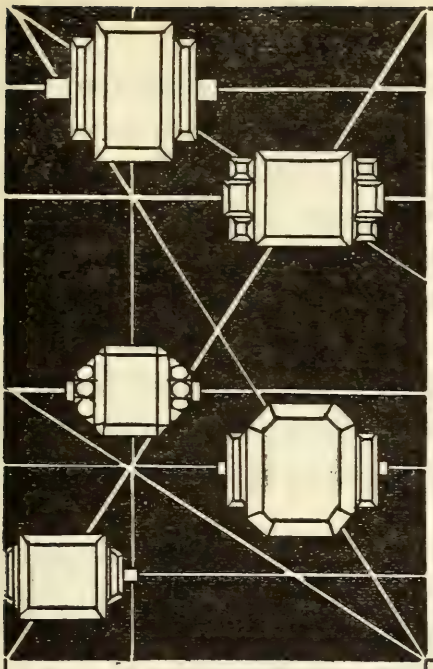
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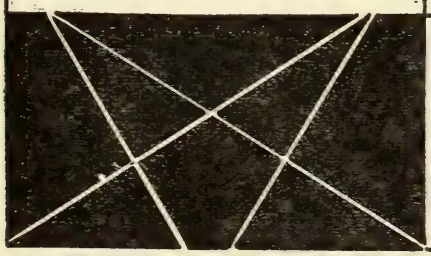
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wind) used to a considerable degree. The "Mountain" motive is heard.

What may be considered the main movement of the symphony follows, the "main" because, beginning with the "Ascent," it has to do with the adventures on the mountain. The movement begins ("very lively and energetically," 4-4 time) with a theme played first by violoncellos and double-basses. This is practically the chief theme of the work and is made much of. Hunting horns introduce the "Entrance into the Forest." The brass give fortissimo a theme against arpeggios for the strings. Use is made of the "Ascent" motive. There is a subject in A-flat major (violins) which, according to one of the wise men of Berlin, represents "Wandering in the Woods," but the score is silent regarding this.

There is a flowing figure (strings) for the next section "Wandering by the Brook," with the "Ascent" motive set against it. A theme with a "Scotch Snap" is given to the brass as approach is made to the "Waterfall." Here is a noteworthy figure for brass, with roll on cymbals with wooden drumstick. "Arpeggios, glissandos, rapidly descending scales, bells and triangle picture the cascade." Begun fortissimo, it ends pianissimo. "In Flowery Meadows": the theme (very lively) of the violoncellos is based on the changed "Ascent"

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theme. "On the Alm" (moderately fast) : cowbells are heard; also the Alpenhorn*, represented by the English horn. This motive occurs in Strauss's "Salome." The chief theme is a suave tune in 6-8, played by the horn. "Lost in the Thicket," with its subject in the

*Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The 'Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837–71) to write a short but effective pianoforte piece, one of his "Cinq Feuillets d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club. Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation ; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

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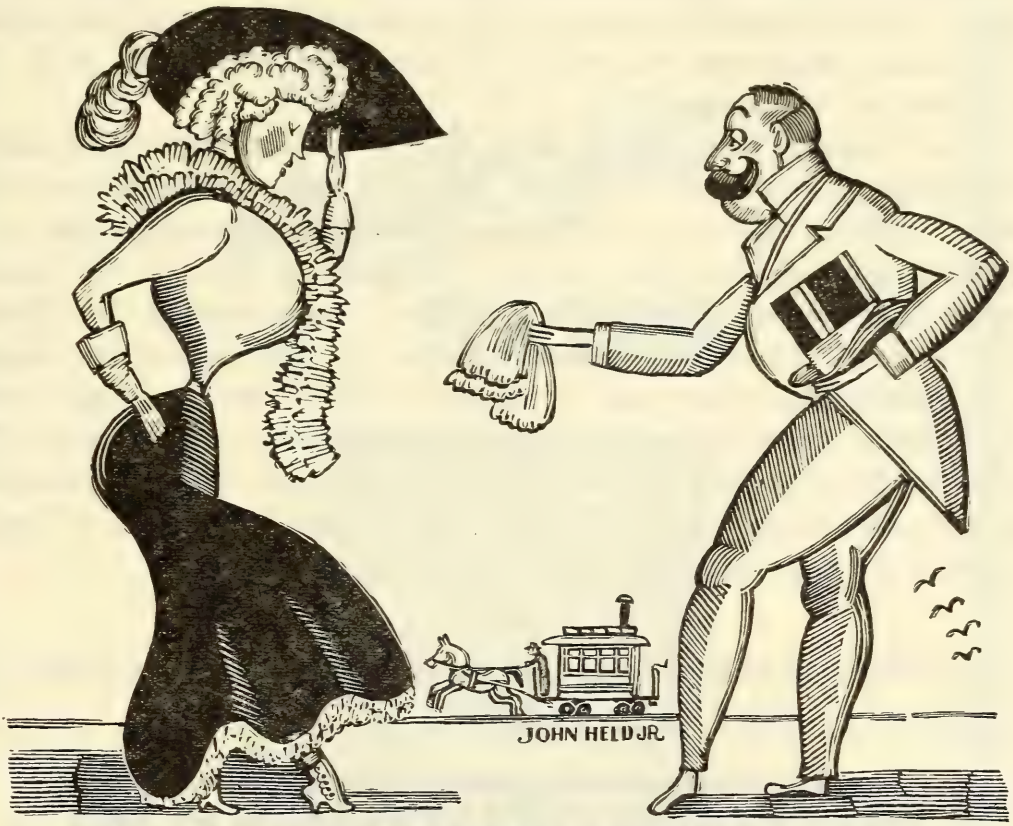
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lower strings and wood-wind, is a fugato movement. The theme of "Ascent" indicates emergence from the thicket.

"On the Glacier": the subject is given forte to the trumpet. "The cold air of the glacier is indicated by a transformation of the 'water fall' theme, with new material." "Dangerous Moments" is in the nature of an Intermezzo.

"The Summit" is reached. Here the "Mountain" motive is played fortissimo by four trombones. A peaceful theme is heard from the oboe. "This is said to depict the emotions of the traveler as he looks around; nothing, however, is said in regard to that in the score." On the summit the traveler has a "Vision" (a variant of the "Mountain" theme. The organ is heard in the "Elegy" (moderato espressivo), while the strings play the theme. The "Thunderstorm" comes on. First a threatening quiet (roll on kettle and bass drums). The wind machine and the thunder machine play their part. "Descent," an inversion of the "Ascent" scene. In "Sunset" and "Night" use is made of the material with which the symphony begins.

* * *

After Strauss had brought out his Sinfonia Domestica (1904), it

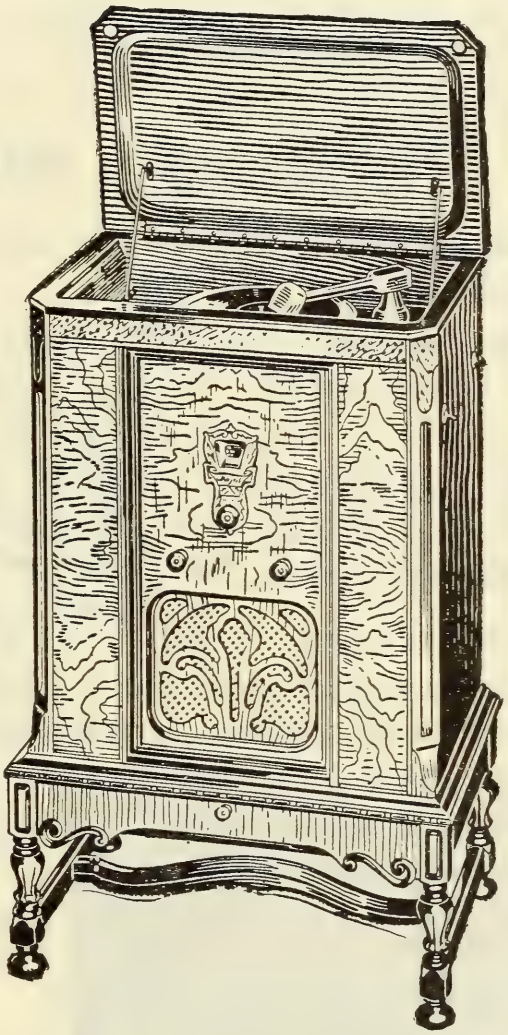
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seemed as if he had resolved to write only for the stage. "Salome," "Elektra," "Der Rosenkavalier," "Ariadne," "The Legend of Joseph" appeared. But in 1915, to the surprise of many, the announcement was made that the "Alpine Symphony" was ready for performance. Strauss was quoted as saying of it, "I have for once wished to compose as a cow gives milk," as he had said of his "Sinfonia Domestica": "I don't see why I should not write a symphony about myself. I find myself as interesting as Napoleon or Alexander," a speech that reminds one of Walt Whitman:

"Having pried through the strata, analyzed to a hair, counsel'd with doctors and calculated close,
I find no sweeter fat than sticks to my own bones."

It is said that Strauss made the first sketches of the "Alpine" Symphony in 1911. The World War compelled him to abandon his touring Europe to conduct his music dramas, so he retired to his country place at Garmisch in the Bavarian Alps, girded up his loins

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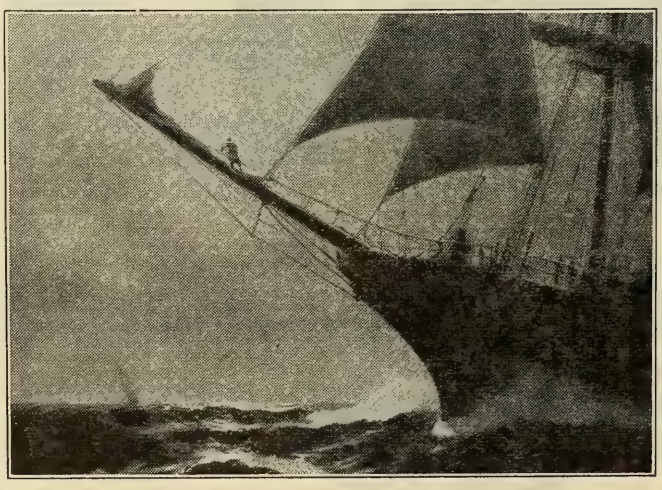
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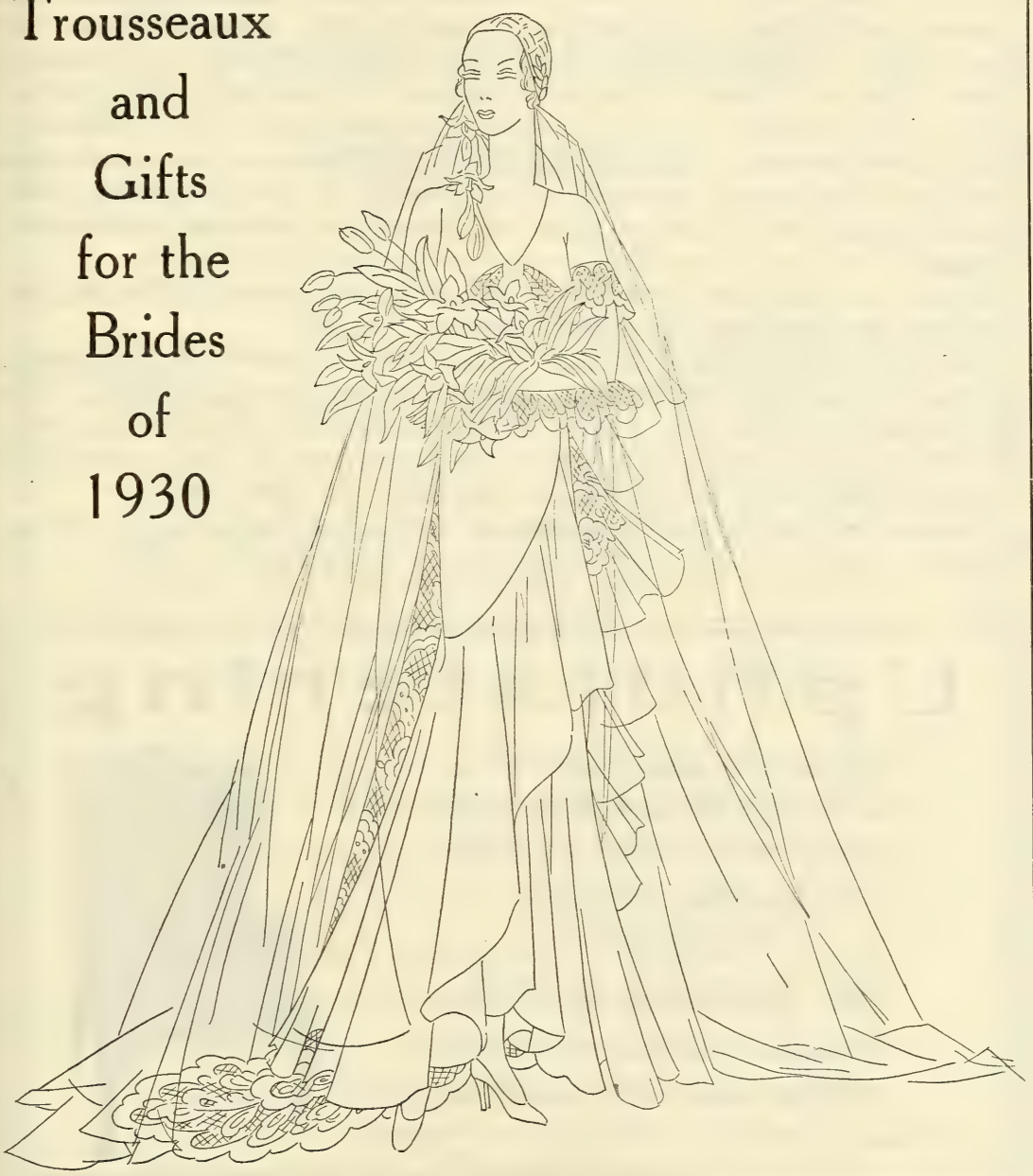
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and worked on the new symphony. As the story goes, the score was written in exactly 100 days. It bears the date February 5, 1915.

The first performance was on October 28, 1915, in Berlin. The Dresden Orchestra of 125 musicians had been brought to Berlin. Strauss conducted. (The final rehearsal was not thrown open to the general public, but to invited guests, among them Humperdinck, von Haussegger, Gerhardt Hauptmann, Leo Blech, Edmund von Strauss, Oscar Straus, Flesch, Schnabel, Lamond, Huberman, Ochs, Kaun, Dohnanyi, Lhevinne, Max Fiedler, Leichtentritt, Lilli Lehmann, Lula MyzsGmeiner.) At the concert the enthusiasm was so marked that the late August Spanuth, not friendly to the symphony, said that it seemed as if the applause had been "orchestrated by Strauss himself."

When the "Alpine" Symphony was first performed in Berlin, the overture to Strauss's "Guntram" was on the bill.

The first performance in the United States was at Philadelphia, by the Philadelphia Symphony Orchestra, on April 28, 1916. The Philharmonic Orchestra of New York played it on October 26, 1916; the Chicago Symphony Orchestra on December 11, 1916; the Minneapolis Symphony Orchestra on December 29, 1916.

Boston first heard the symphony on December 18, 1925. Dr. Koussevitzky conducted, also the performance on January 1, 1926.

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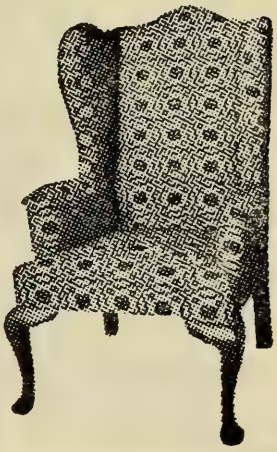
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The first performance in Italy—the first Continental one, it is said, out of Germany—was at Rome, on December 19, 1921. Bernadino Molinari conducted. One of the St. Cecilia professors characterized the symphony as "Gross, Yes; grand, No." At this concert, Monteverde's "Sonata sopra Sancta Maria," for choir, orchestra, and organ, and Carissimi's oratorio "Jonah," for eight voices, organ, and strings were performed in the first part. The concert was at the Augusteo. (The second concert in the building that season was conducted by Molinari with Dr. Koussevitzky as a virtuoso of the double-bass. Dr. Koussevitzky conducted the third concert: music by Scriabin, Moussorgsky, Rimsky-Korsakov, and Tchaikovsky. Sympathizers of d'Annunzio, who wished to make a pro-Fiume demonstration, interrupted the performnace of Scriabin's Third symphony.)

The first performance in Paris was on February 28, 1925, at the Salle Gaveau at a concert conducted by Bernard Tittel of Vienna. The orchestra was that of the Association des Concerts Colonne. The program also included Goldmark's overture to "Sakuntala" and Ravel's "La Valse."

As Henry T. Finck pointed out,* the "Alpine" Symphony is the

*"Richard Strauss: The Man and His Works" (Boston, 1917).

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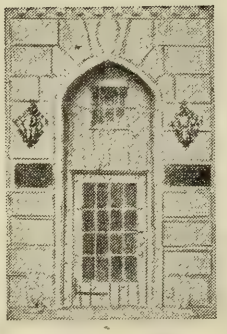
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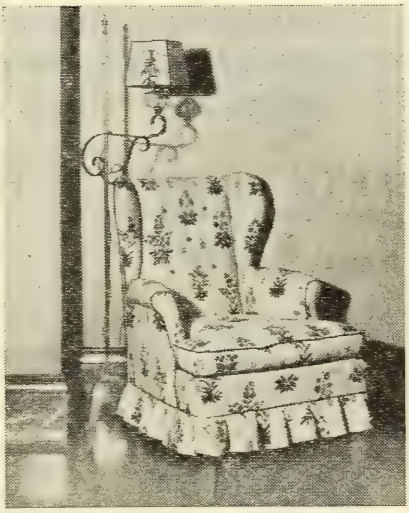
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The fact that Strauss wrote his own programme in the score did not prevent Max Steinitzer from preparing a thematic guide. It contains fifty-nine quotations in musical type, so that the hearer by purchasing the pamphlet could provide himself with a Baedecker for the concert room. Unfortunately, this or that page is not starred or double-starred, nor is there this Baedekerian comment "well spoken of."

Finck—by the way was he correct in saying that Strauss in Berlin employed twenty horns for the "Entrance into the Forest"?—hearing the "Water fall" music was reminded of the cascade of Jewels in the opera "Ariane et Barbe Bleue" by Paul Dukas, which was produced in 1907; he suggested that Strauss may have heard this opera in Paris. "It is officially admitted that it (the symphony) was sketched five years before its completion. Other parts, however, indicate that it is much older, for there are distinct echoes of not only Wagner (especially 'Rheingold' and 'Walküre') but even of Mendelssohn and Max Bruch, and Strauss has not been in the habit in recent years of borrowing from conservative sources. While I was listening to these sounds, the question occurred to me:

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Pianofort Concerto in B-flat No. 2
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Is it not possible that the germs, at any rate, of this work date back to the time when under the influence of his predecessors of the classical and romantic schools, Strauss composed more than a hundred works which have never been printed?"*

* * *

For an interesting study of Strauss's instrumentation from the time of his Symphony in F minor (1883), when he used the normal full orchestra of Brahms and Tchaikovsky, to the "Alpine" Symphony with its huge apparatus, see "The History of Orchestration" by Adam Carse (London and New York, 1925).

*Some of Strauss's early songs and instrumental pieces were for use in the houses of the Pschorr family. (Strauss's mother Josephine was a daughter of Georg Pschorr, the Elder, the famous brewer.) Other pieces were written for an amateur orchestra—the "Wilde Gungl," of which, as a violinist, he was a member. For a list of these works see "Richard Strauss," by Max Steinitzer (Berlin and Leipsic, 1911, pp. 176–202).

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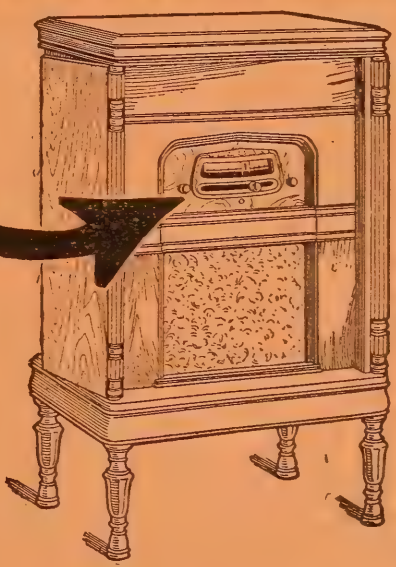




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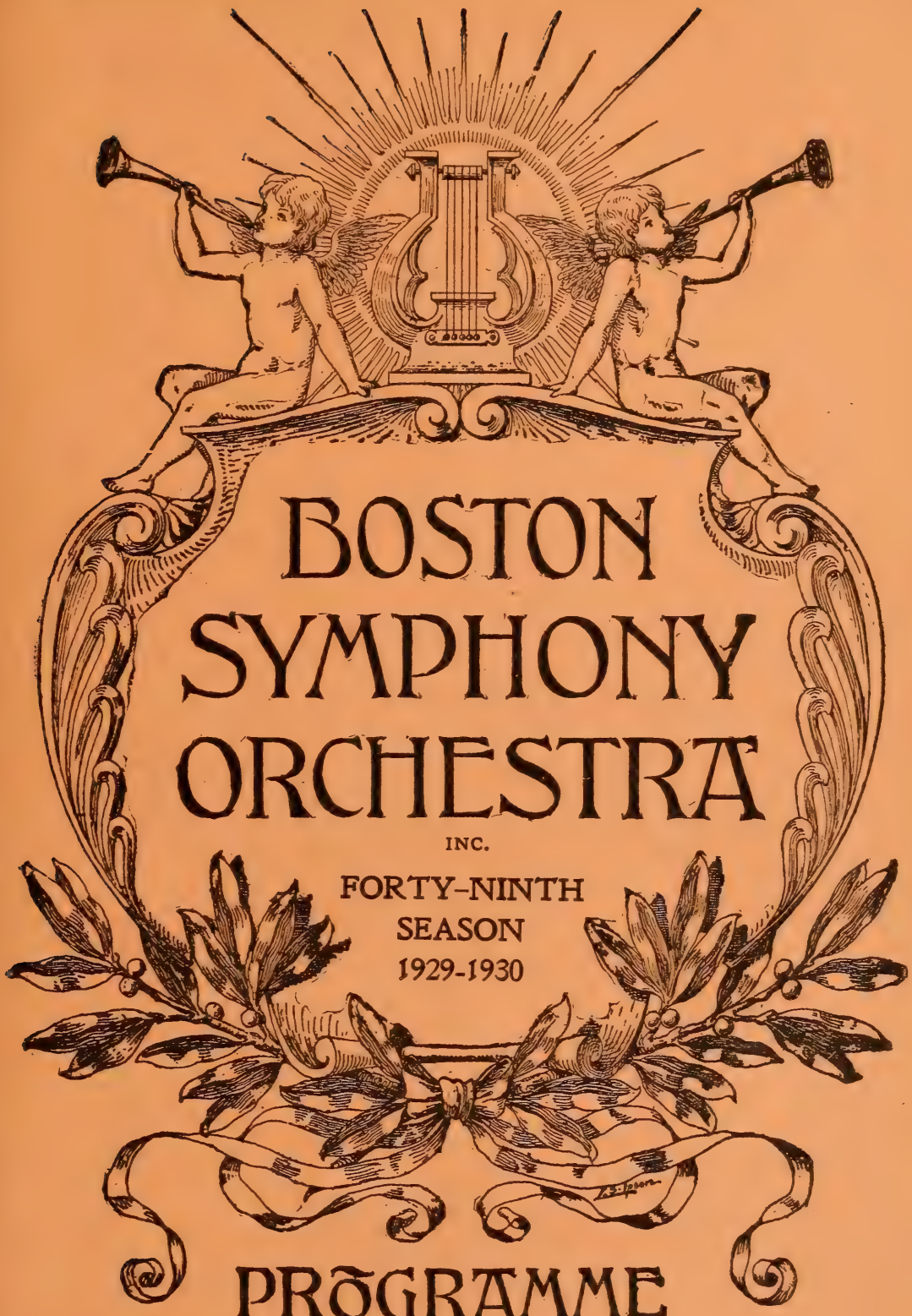
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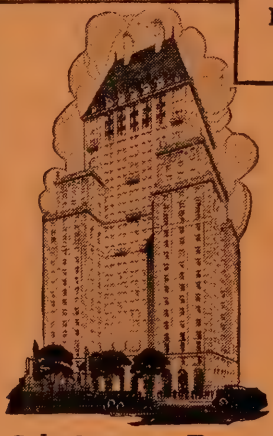
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FORTY-NINTH SEASON, 1929-1930

Programme

MONDAY EVENING, APRIL 28, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

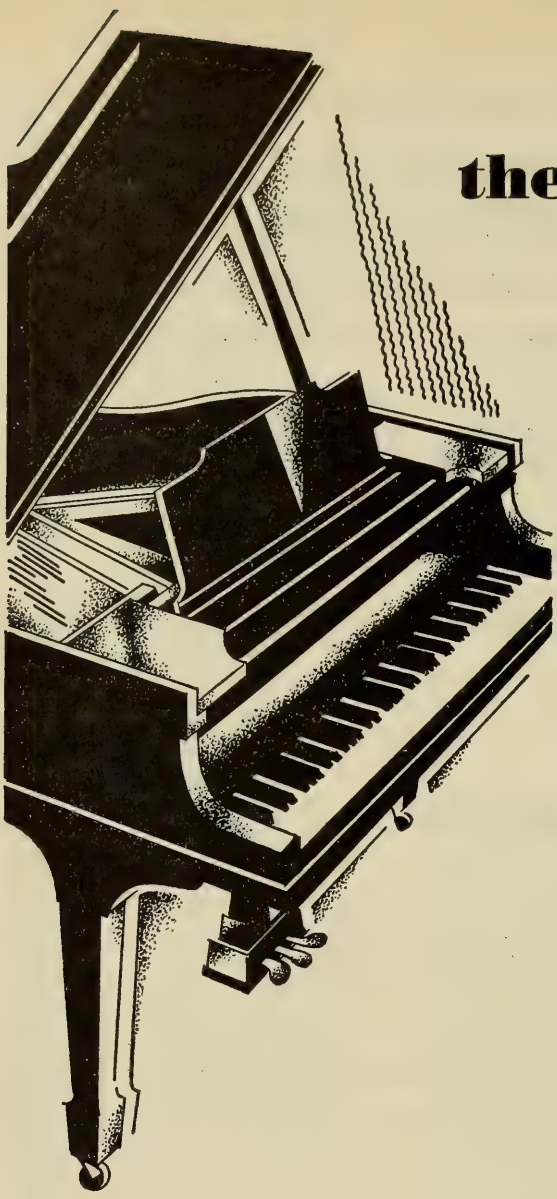
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Kunze, M.
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Stravinsky . . . . . "Apollon Musagète," Ballet

Scene I. Birth of Apollo.
Scene II. Variation of Apollo (Apollo and the Muses)—Variation of Polymnia—Variation of Terpsichore—Variation of Apollo—Apollo and Terpsichore—Coda (Apollo and the Muses)—Apotheosis.

Wagner . . . . . Prelude and Liebestod from "Tristan und Isolde"

Brahms . . . . . Symphony No. 2, in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

There will be an intermission of ten minutes before the symphony

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"Apollon Musagète" ("Apollo, Leader of the Muses"), a Ballet
Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

This music, scored for strings only, was first heard at Elizabeth Coolidge's Chamber Music Festival in the Library of Congress, Washington, D.C., on April 27, 1928. It was then performed by Adolph Bolm and his associates Mmes. Reiman, Holmes, and Page.

The first performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky, conductor, on October 12, 1928.

Serge Diaghilev's Ballet Russe brought out the work in Paris at the Sara Bernhardt Theatre in June, 1928. Serge Lifar mimed Apollo; Mmes. Alice Nikitina, Terpsichore; Lubov Tchernicheva, Calliope; Felia Doubrovska, Polymnia. The choreography was by George Balanchin. Stravinsky conductor "Apollon Musagète," also the ballet "Ode"* by Nicolas Nabokov.

Scene I: Birth of Apollo.

Scene II: Variation of Apollo (Apollo and the Muses)—Variation

*This "Ode" is written to the verses of an eighteenth-century poet. The verses celebrate the glory of God as represented in an aurora borealis.



of Polymnia—Variation of Terpsichore—Variation of Apollo—Apollo and Terpsichore—Coda (Apollo and the Muses)—Apotheosis.

"Apollo Musagetes," with the same dancers and conductor, was produced in London at His Majesty's Theatre on June 25, 1928. The other compositions were "Cimarosiana," conducted by Dr. Malcolm Sargent, and "The Fire Bird," conducted by Stravinsky.

The Paris correspondent of the *London Times* wrote for the issue of June 22 this article concerning the production at the Sarah Bernhardt Theatre:

"A new work by Stravinsky is inevitably an event of some importance in the world of music, but the developments of his style are perhaps awaited and discussed with greater interest in Paris than in any other capital. The interest of 'Apollo Musagetes' certainly lies primarily in the music, though with the attention half distracted by the color and movement of the stage it is difficult to appreciate fully the beauties of the score.

"'Apollo Musagetes' has no story and is little more than a series of 'divertissements' dealing with the birth of the god and his inspiration of the Muses. It is dancing rather than action or symbolic significance which counts in 'Apollo.' The choreography by M. Balanchin is founded no doubt on the steps and movements of the classic school, and, while presenting new elements of striking originality and beauty, avoids the grotesque attitudes which have marked the productions of recent years. M. Lifar is the Etruscan Apollo of Veii come to life. From the moment when he emerges

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from the rock upon which his mother Leto is sitting until the chariot descends from the sky to carry him and the Muses to their new home upon Parnassus, he maintains the lines and gestures of archaic sculpture. Compared with the god, the Muses Terpsichore, Calliope, and Polymnia seem strangely nineteenth-century in their formal ballet skirts and tight mauve bodices, but the contrast is not unpleasant, and Mmes. Nikitina, Tchernicheva, and Doubrovska convey with their accustomed grace and beauty the special attributes of each."

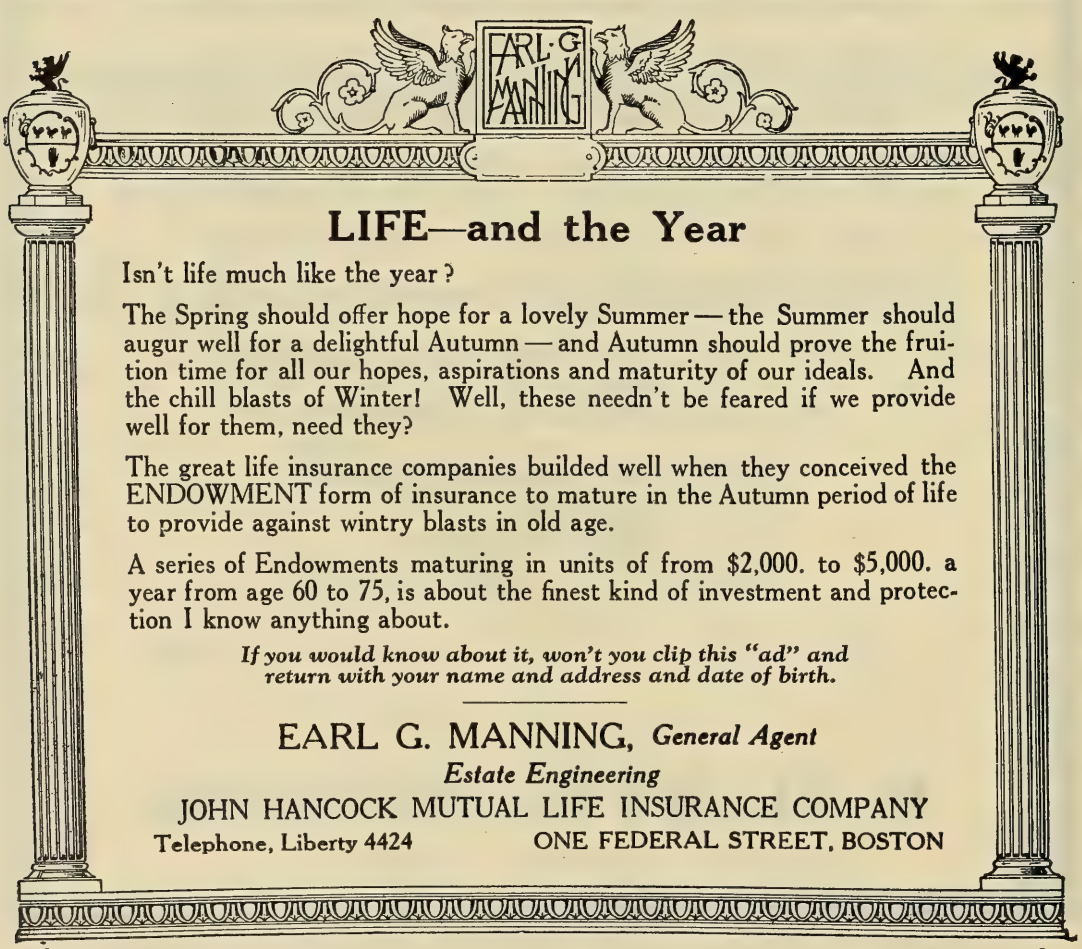
* * *

Mr. Bonavia, in the *Daily Telegraph,* wrote of the production of "Apollo" in London:

"That it marks a return to classical tendencies is perhaps an exaggerated way of saying that it consists of clear and less sophisticated music than one would have expected from the composer of 'The Nightingale.'

"There is no plot, but a programme, which for ballet purposes serves probably even better.

"We assist at the very birth of the god; we see him received by two goddessess, who offer him nectar and ambrosia; he grows before our eyes, he moves his limbs tentatively at first, then with ever greater confidence he leaps, till we feel sure that this young god was destined from the first to fall under the notice of M. Diaghilev.



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Spring
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"This undoubtedly is the part which puzzled the audience most. They expected the incredible, and they found music but too well authenticated; they were waiting for rhythms, constant only in inconstancy, and they heard measures as smooth as those of 'Rosenkavalier.' Naturally enough, there were some who wondered after the performance whether Stravinsky would not some day repudiate the works of his younger days and begin to write in the manner of Tchaikovsky or Mendelssohn.

"It is difficult to say what a man who can adopt or divest himself of a style as easily as we put on or take off a garment will do next. Perhaps he only chose to be transparent because Apollo was the god of light and the enemy of darkness. But this new style suits the ballet admirably; it is ballet music par excellence, and must have given a free hand to the choreographer, M. G. Balanchin, whose ideas were most admirably carried out."

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Prelude and "Love-Death" from "Tristan and Isolde"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

This "action" in three parts was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

The first performance in Boston was at the Boston Theatre, April 1, 1895.‡

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke, Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.



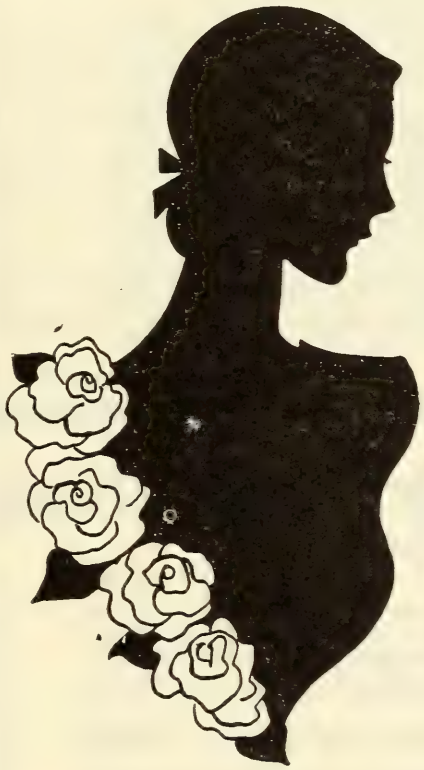
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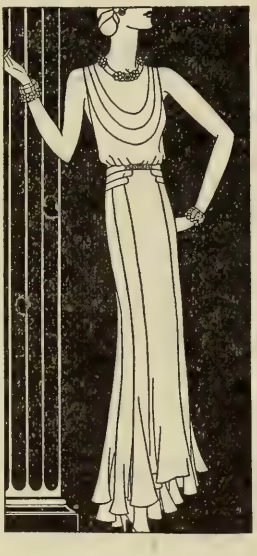
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The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo



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to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

Wagner wrote this explanatory programme:

"A primitive old love poem,* which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord.

*The story was known to poets long ago; to the Norman minstrel, Berould, somewhere in the middle of the twelfth century; to the German Eilhard von Oberge a little later; to English writers in the thirteenth century.—Ed.

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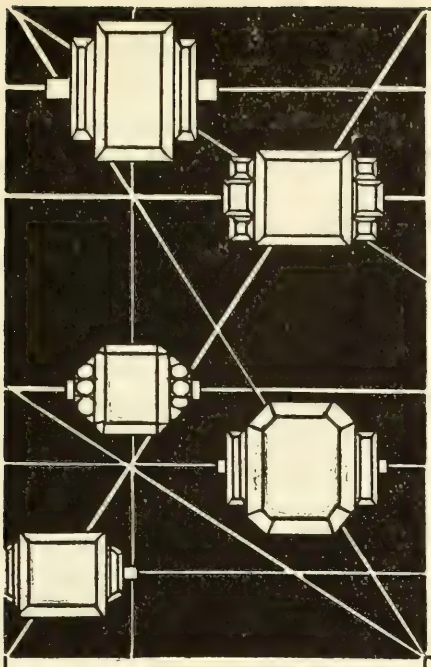
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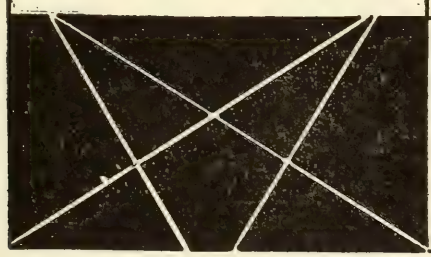
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Many of the countless Americans who visit Paris every year have been delighted by the inimitable charm of these famous actors, many more have heard them upon their visit to the United States. These records of some of the "big" scenes chosen from their most successful operettas, "Mozart," "Deburau," "Mariette," "L'Amour Masque," are captivating with a suave humor . . . typically French. The songs represent those masters of this genre, Andre Messager, Raynaldo Hann, and Oscar Straus, in their most delightful and melodious vein, and the sophisticated dialogue as interpreted by M. Guitry and his charming wife, Yvonne Printemps, is a model of the most exquisite and perfect French diction.

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Rudolf Friml has kept us busy humming and whistling his melodies ever since he came here from his native Bohemia some twenty years ago. First he set the country singing his "Sympathy" in "The Firefly," and soon after started the nation's ears a "tingle-ingling" with his "High Jinks." He has continued pouring forth a seemingly inexhaustible supply of melody and rhythm in "Katinka," "You're in Love," "Rose-Marie," "The Vagabond King," and "The Three Musketeers." The records in this album are from these operettas and include those memorable tunes that are perennial delights . . . some of them sung in the original vocal form, others in instrumental arrangements. The voices are excellent, the orchestra, Nat Shilkret's, at its best . . . no other commendation is necessary. As an added attraction, the composer, who is also a brilliant concert pianist, plays two of his own piano compositions.



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SYMPHONY No. 2, IN D MAJOR, OP. 73 . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September

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of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale,* say December 20, 1877.

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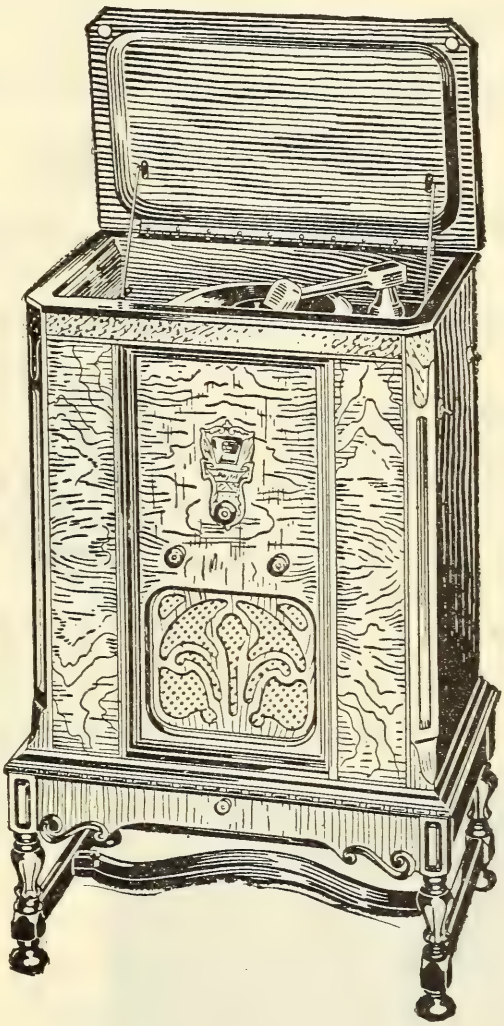
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The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

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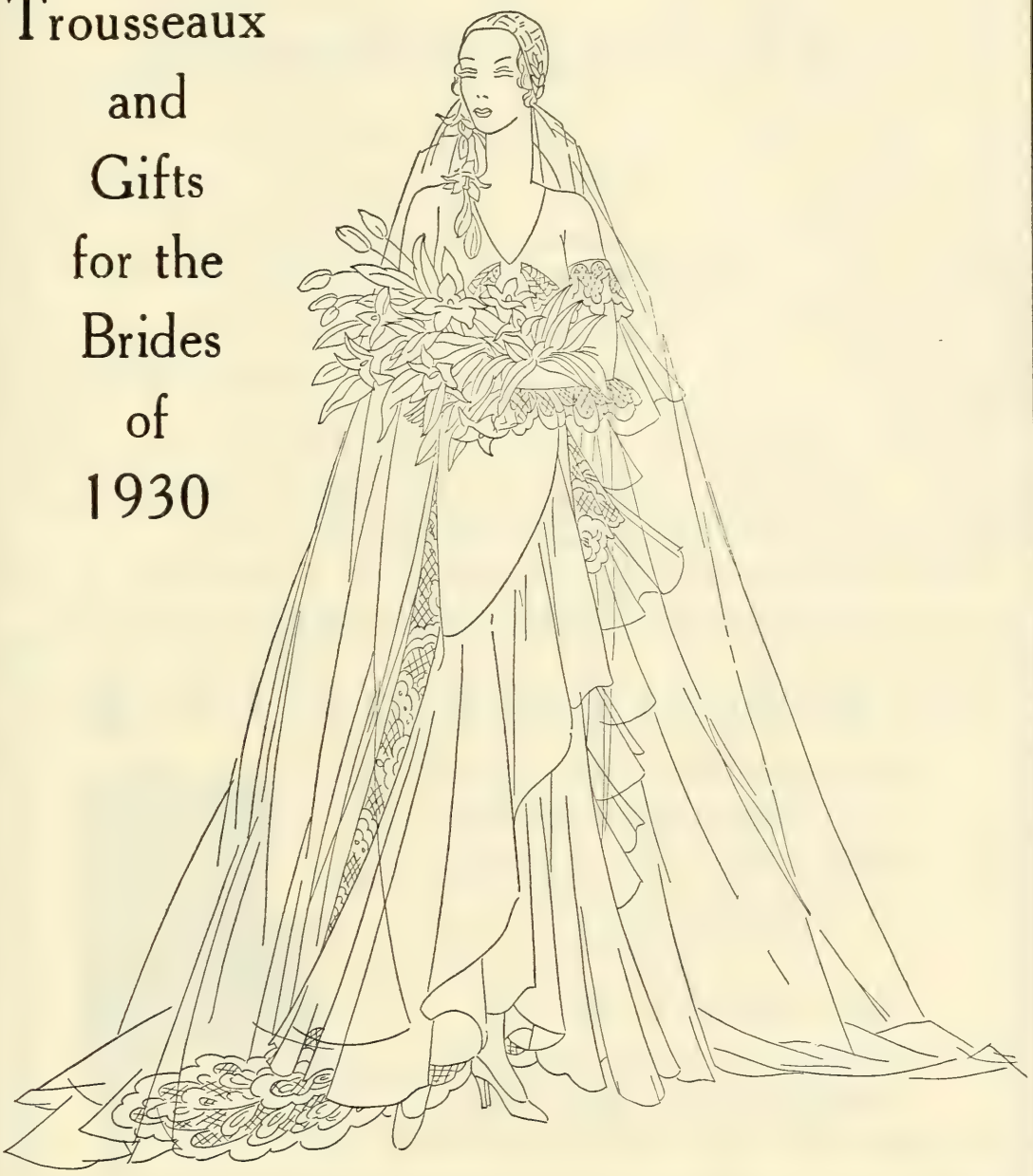
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"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the

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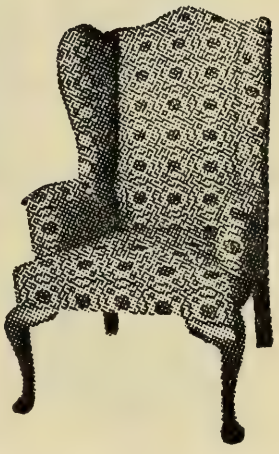
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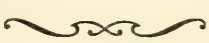
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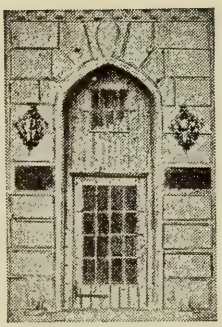
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first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

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List of Works Performed at these Concerts during the Season of 1929-1930

BACH
Prelude and Fugue in E-flat (for Organ) (arranged for Orchestra by Schonberg) — V. March 17

BEETHOVEN
Overture to Goëthe's "Egmont," Op. 84 — I. November 11
Symphony No. 5 in C minor, Op. 67 — I. November 11

BRAHMS
Symphony No. 2 in D major, Op. 73 — VI. April 28

DVOŘÁK
Symphony No. 5 in E minor, "From the New World," Op. 95 — IV. February 17

HANDEL
Concerto Grosso for String Orchestra, Op. 6, No. 10 — II. December 2

HONEGGER
Concerto for Violoncello and Orchestra — IV. February 17
Soloist: MAURICE MARÉCHAL
(First time in Boston)

MOUSSORGSKY
Prelude to "Khovánstchina" — III. January 27

MOZART
Eine Kleine Nachtmusik (K. No. 525) — IV. February 17
Concerto for Piano in D minor, K 466 — V. March 17
Soloist: RENÉE LONGY MIGUELLE

RAVEL
Bolero — III. January 27

SCHUMANN
Concerto in A minor for Pianoforte and Orchestra, Op. 54 — II. December 2
Soloist: MARTHA BAIRD

SIBELIUS
Symphony No. 2, in D major, Op. 43 — III. January 27

STRAUSS
Interlude from "Intermezzo" — I. November 11
"Till Eulenspiegel's Merry Pranks," after the old-fashioned, Roguish Manner,—in Rondo Form, Op. 28 — IV. February 17
An Alpine Symphony, Op. 64 — V. March 17

STRAVINSKY
Suite from "L'Oiseau de Feu" ("The Fire-Bird") A Danced Legend — I. November 11
"Apollon Musagete," Ballet — VI. April 28

TCHAIKOVSKY
Symphony No. 6 in B minor, "Pathetic," Op. 74 — II. December 2

VIVALDI
Concerto in D minor for Orchestra with Organ (Edited by A. Siloti) — III. January 27

WAGNER
Prelude and Liebestod, from "Tristan und Isolde" — VI. April 28

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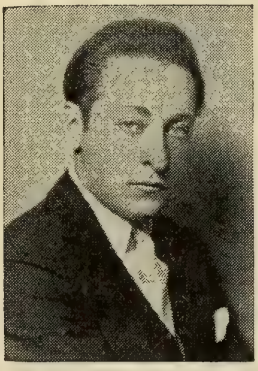
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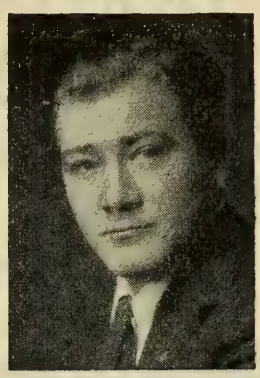
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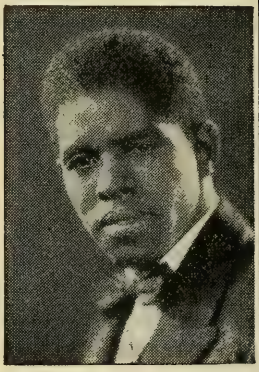
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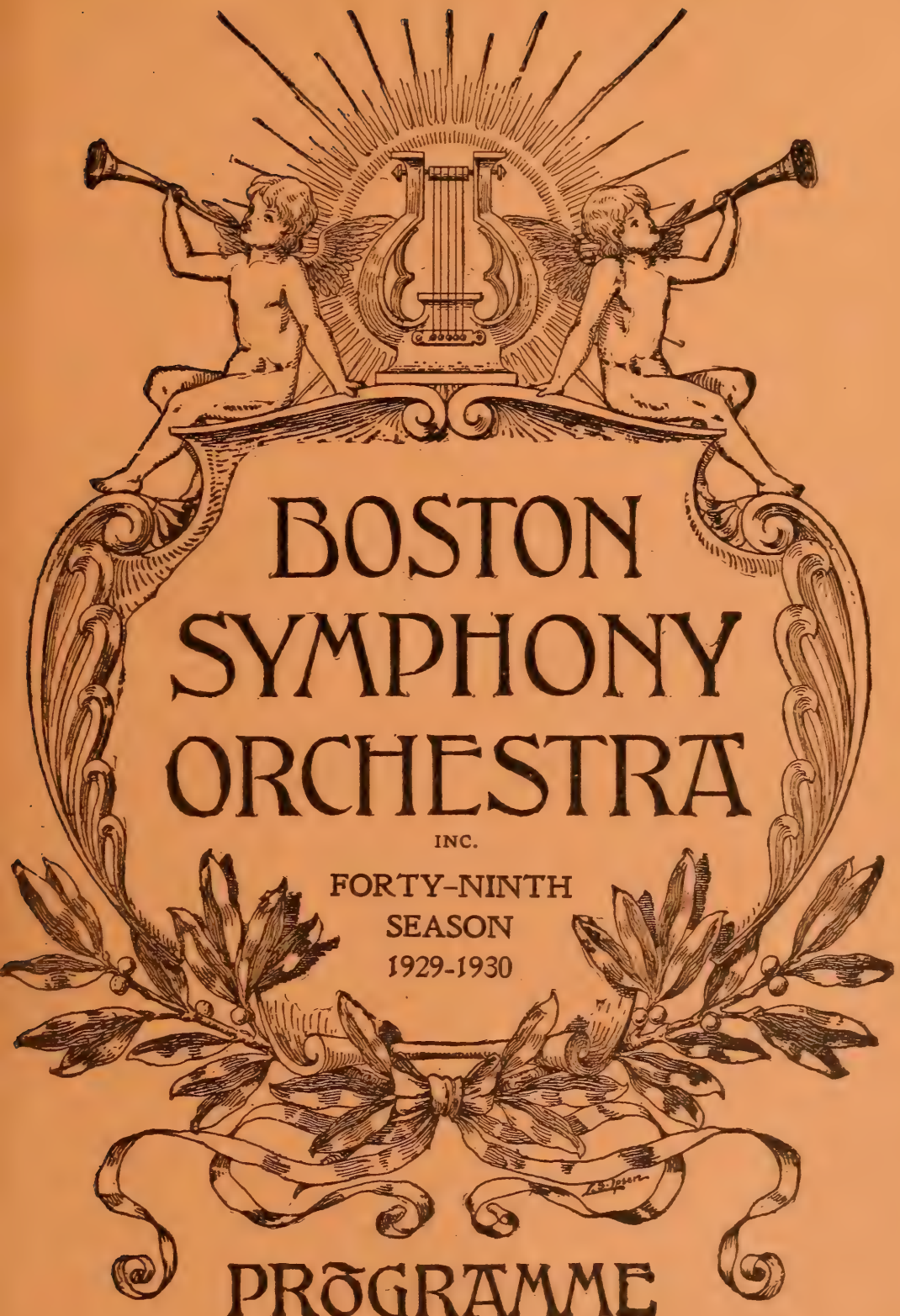
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FORTY-NINTH SEASON, 1929-1930

Programme

TUESDAY AFTERNOON, DECEMBER 10, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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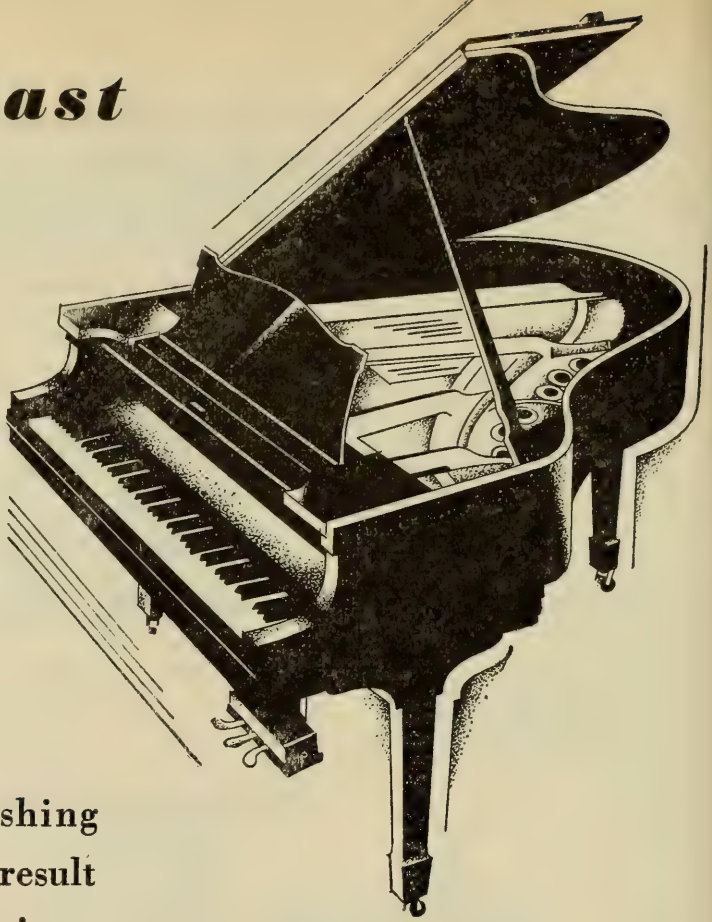
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Theodorowicz, J.				
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	Jacob, R.
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.
Artières, L.	Cauhapé, J.	Bernard, A.	Werner, H.
	Avierino, N.	Fiedler, A.	
	Gerhardt, S.	Deane, C.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Rochut, J.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Lorbeer, H.	Blot, G.	Perret, G.	Kenfield, L.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
			White, L.

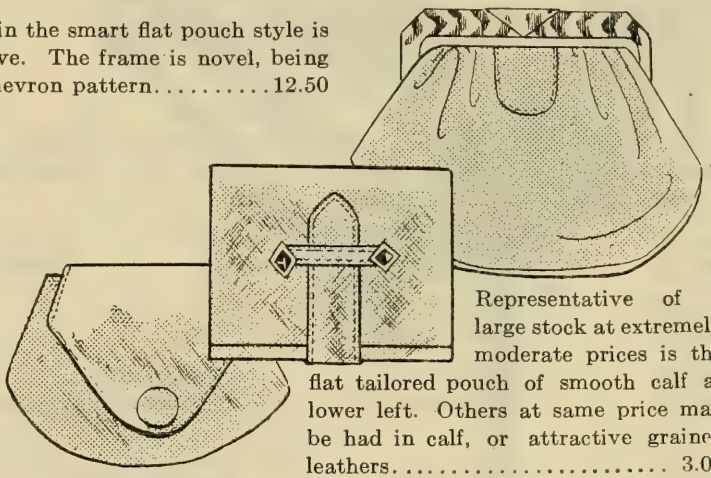
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I. Allegro moderato.
II. Allegro.

Mozart . . . Symphony in E-flat major (Koechel No. 543)

I. Adagio; Allegro.
II. Andante.
III. Minuetto; Trio.
IV. Finale: Allegro.

Beethoven . . . . Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

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CONCERTO, G MAJOR, NO. 3 (OF THE BRANDENBURG SET) FOR THREE VIOLINS, THREE VIOLAS, THREE VIOLONCELLOS, WITH BASS BY THE CEMBALO . . . . . JOHANN SEBASTIAN BACH

(Born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750)

This composition is the third of the six Brandenburg Concertos. Completed on March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. This prince was provost of the Cathedral at Halberstadt. He was a bachelor, living now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. In May, 1718, Prince Leopold of Anhalt-Cöthen, at whose court Bach was Capellmeister, journeyed to Carlsbad to drink the waters. He took with him Bach and a quintet from his orchestra; also his clavicembalo with three "servants to care for it"; he was also thus attended when he visited Carlsbad in 1720. The Margraf may have been at Carlsbad, and as he was very fond of music and had his own orchestra, he undoubtedly attended Leopold's musical parties. At any rate, he gave Bach a commission. It was on March 24, 1721, that Bach—possibly some one at the Court—wrote a dedication in French:



"A son altesse royale, Monseigneur Crétien Louis, Margraf de Brandenbourg, etc., etc., etc.

Monseigneur,

Two years ago, when I had the honor of playing before your Royal Highness, I experienced your condescending interest in the insignificant musical talents with which heaven has gifted me, and understood your Royal Highness's gracious willingness to accept some pieces of my composition. In accordance with that condescending command, I take the liberty to present my most humble duty to your Royal Highness in these Concerti for various instruments, begging your Highness not to judge them by the standards of your own refined and delicate taste, but to seek in them rather the expression of my profound respect and obedience. In conclusion, Monseigneur, I most respectfully beg your Royal Highness to continue your gracious favor toward me, and to be assured that there is nothing I so much desire as to employ myself more worthily in your service.

With the utmost fervor, Monseigneur, I subscribe myself,

Your Royal Highness's most humble and most obedient servant,

JEAN SEBASTIEN BACH.

COETHEN, 24 March, 1721."*

*Translation into English by Charles Sanford Terry ("Bach: A Biography"—London, 1928).

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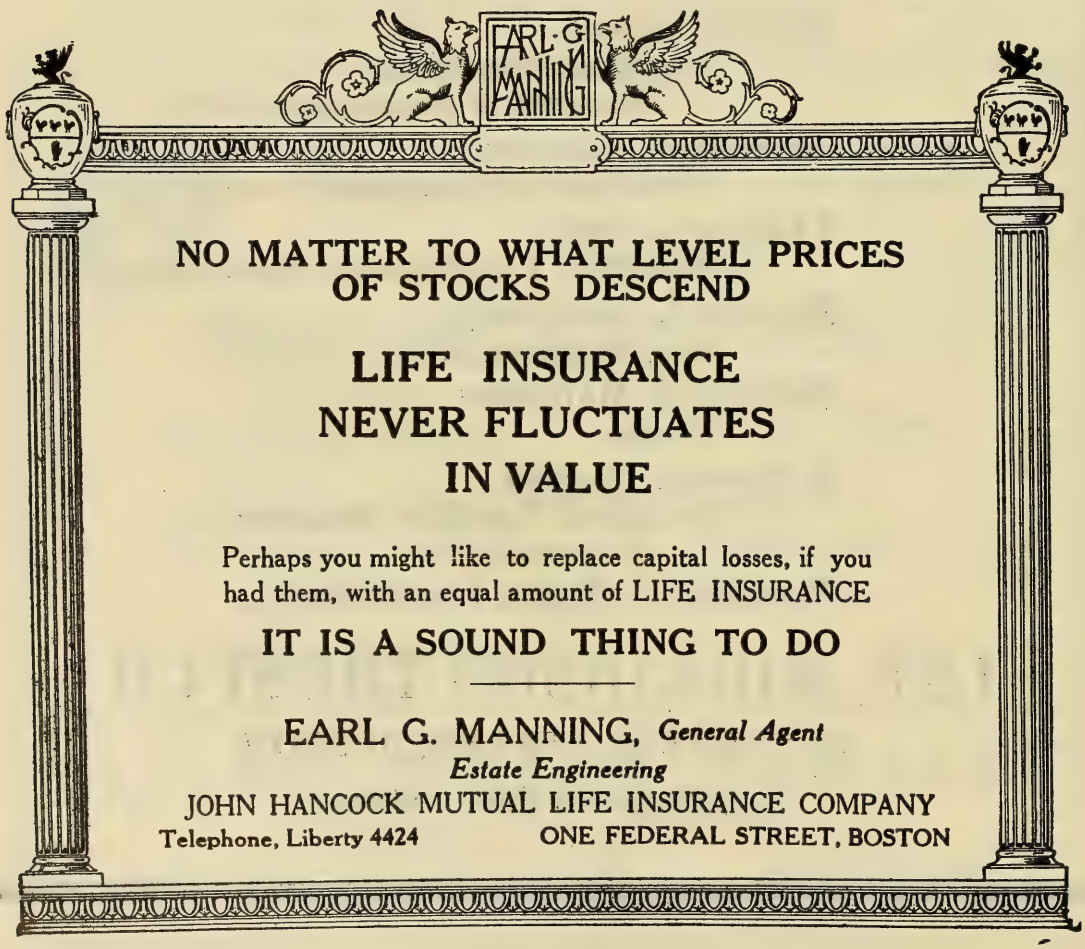
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These concertos—"Concerts avec Plusieurs Instruments"—were intended as a gift for the Margraf's birthday in March. Nothing is known about the reception in Berlin, nor is it positively known whether they were ever played at the palace of the Margraf. "The condition of the autograph suggests that, like the parts of the *Kyrie* and *Gloria* of the B minor Mass at Dresden, it was never performed by the recipient." It was the Margraf's habit to catalogue his library. The name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos were recorded. After the death of the Margraf in 1734, Bach's score was put for sale with other manuscripts in a "job lot." Spitta thinks that Bach's concertos were probably among "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)" or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were later owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin, No. 78 in the Amalienbibliothek. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.



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Bach retained a copy of the score and performed the music at Cöthen by Prince Leopold's orchestra, reinforced by visiting players, before the concertos were offered elsewhere. "The first concerto is scored for two horns, an instrument just coming into vogue, of which Bach made no other use at Cöthen. His Capelle contained no horn player, and an entry in the accounts, under the date, 6 June, 1722, 'An die beyden Waldhornisten, so sich alhier hören lassen, 15 Thaler,' indicates with considerable certainty a performance of the Concerto and not improbably the first one" (C. S. Terry).

* * *

The first movement, in a somewhat different form, was used by Bach for the opening section—entitled a Sinfonia or Concerto—of his Whitsuntide cantata: "Ich liebe den Höchsten von ganzem Gemüthe," scored for two oboes, two horns, taille (oboe da caccia), three violins, three violas, three violoncellos, and continuo.*

I. G major, 2-2. The strings, divided into three groups, begin with a lively theme. The movement consists of developments in many forms of portions of this theme; for example, the motive of the first measure is used with a new figure in opposition; measures 4, 5, 6 are contrapuntally treated. A half-cadence on D introduces the working-

*At first sight it is a little startling to find that the merry opening movement is used again in the church cantata, No. 174 . . . Yet the incongruity would only be felt by those who, in the reign of Queen Victoria, made a hard and fast line between sacred and secular music."—J. A. Fuller-Maitland.

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out of motives from the third measure of the theme, while the initial motive of the first measure appears in violoncellos (and double basses), until the chief theme leads to a cadence, G major. A new episode is based on the second part of the second measure. When G major again comes, a new theme is opposed to the chief theme. The voices alternate in double counterpoint. At last the movement ends with the chief theme. "One passage," says Spitta, "is as fine as anything in the whole realm of German instrumental music. The chief subject is given out in the second violin part; the first violin then starts an entirely new subject, which next appears in the second violin, drawing in more and more instruments, and is at last taken up by the third violin and third viola and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several measures." Spitta refers here to a place near the middle of the movement.

In the original score there is a transitional measure, adagio, 4-4, "two big chords, forming what is known as a Phrygian cadence, and landing us for a moment in B major. Their purpose," thinks Fuller-Maitland, "clearly is to avoid the monotony of beginning the new movement in the same key as the old. We cannot but feel that these two chords are a poor substitute for the slow movement which, in the ordinary course of things, would have given the same relief; but even Bach may have felt the great difficulty of inventing a movement which would be a contrast to these two expressions of happiness without causing a feeling of incongruity."

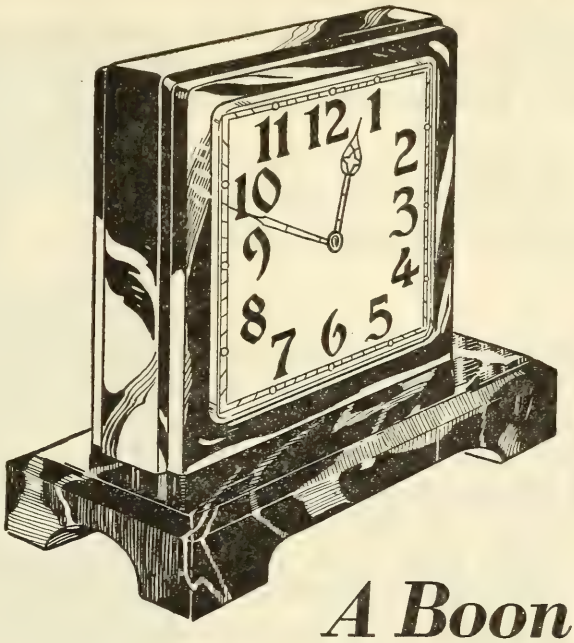


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To supply this want, some conductors have introduced as a second movement Bachrich's arrangement of an Andante from one of Bach's sonatas for violin solo. This was done when the concerto was played at concerts of the Philharmonic Society of New York, February 13, 14, 1903.*

II. Allegro, G major, 12-8. The theme started by the violins in succession and close imitation, then developed elaborately, is followed by other figures, which contend in alternation with the chief theme to the end.

*
* *

The first performance by the Boston Symphony Orchestra in Boston was on March 9, 1907, Dr. Muck conductor. The second was on October 22, 1910, Mr. Fiedler conductor, John P. Marshall, harpsichord. The third was on May 2, 1914, Dr. Muck conductor, Mr. DeVoto pianist; Dr. Koussevitzky conducted the fourth (May 1, 1925) and the fifth (January 28, 1927) performances.

At a concert of the New York Philharmonic Society in Boston—its first concert in this city—Gustav Mahler, the conductor, put on the programme his arrangement of movements from Suites Nos. 2 and 3, and played a "piano-harpsichord."

*At a concert of the Chicago Symphony Orchestra, the interpolated Adagio was the slow movement of Bach's concerto for violin in E major, which he himself arranged as a piano concerto, changing the key from E major to D major. The Adagio in the violin concerto is in C sharp minor; in the piano concerto in B minor. At the concert in Chicago, it was played in C minor.

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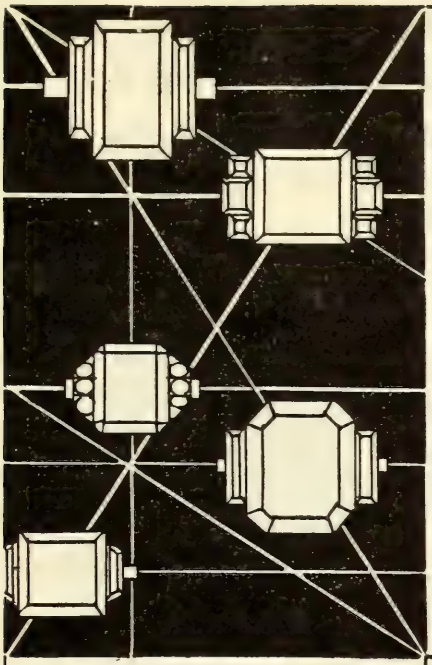


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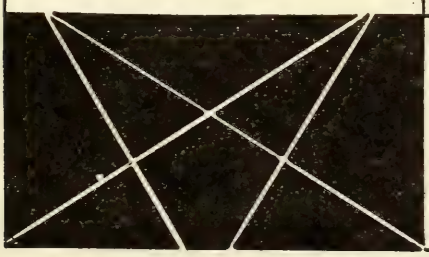
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Symphony in E-flat Major (K. 543)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces; there is the orchestration of Handel's "Acis and Galatea"; there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Cosiì fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much

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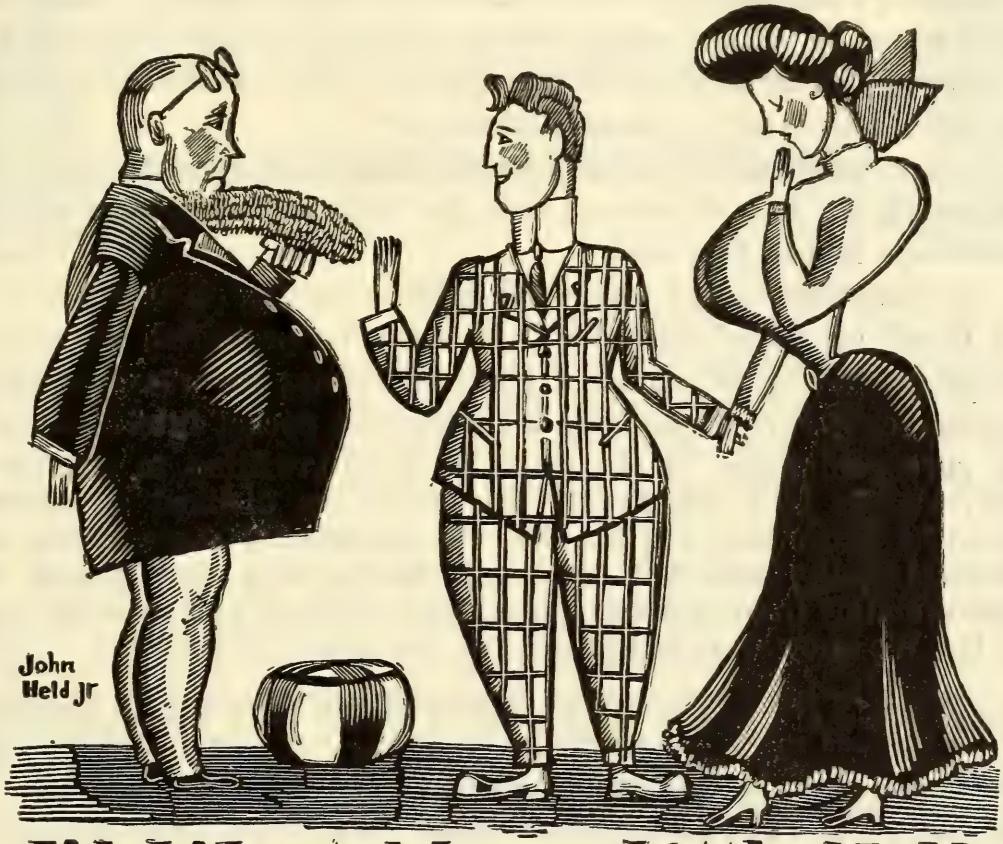
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"I think I can, sir," parried the undertaker's assistant. "I have bought a new house and a specialist from the Home Service Division of The Boston Edison Company has helped me fix it up . . ."

"Enough, enough," roared the satisfied old codger, "lug her away!"

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better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." He borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge: the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl, and later by Hans Mersmann.*

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15 P.M.; he preferred water as a beverage, but would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says that Joseph was "passionately fond of music and a most excellent and accurate judge of it. We know that he did not like the music of Mozart.†

*This letter was written in June. It was addressed: "Honorable O. B." (*Ordensbruder*=Brother of the Order) "Dearest, best of friends." In it Mozart asked for one or two thousand guldens for a period of one or two years: "If you should perhaps be unable to spare so large a sum at such short notice, I beg you to lend me a few hundred gulden at least till to-morrow, as my landlord in the Landstrasse was so importunate that, in order to avoid trouble, I was obliged to pay him on the spot, and this has put me to great embarrassment." Mozart wrote Puchberg again in June: "I have not the heart to enter your presence, as I am obliged to tell you frankly that I cannot possibly pay back so soon the sum you lent me." He begged Puchberg to get him money through some other channel. In July, 1789, he asked Puchberg to lend him "another" five hundred florins and spoke of paying him back ten florins a month. In 1790 he asked for a few ducats for a few days only. There were later letters asking for money.

†For a description of Joseph going to Versailles, sleeping there on a straw mattress and covered with a wolfskin, in order to give his sister Marie Antoinette lessons in the simple life "and of philosophical detachment," leaving with her on his departure a long homily to serve her as a moral guide, see "Marie Antoinette," by the Marquis de Ségur (Chapter IV, "The Era of Folly").

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RECEIPTS	1927	1928	19
Gross Income from Concerts	$549,357.31*x	$520,286.17x	$482,0
Symphony Hall Rents, etc. .	97,474.14	101,827.67	94,1
Programmes	52,711.00	50,889.86	52,9
Sale of Bound Volumes . .	248.00	275.00	5
Interest on Bank Balances .	3,866.47	4,352.73	3,8
Sundry Receipts	495.68	329.33	8
Operating Income	$704,152.60	$677,960.76	$634,3
Payments	762,183.73	780,957.46	796,3
Operating Deficit	$58,031.13	$102,996.70	$162,0
Income Endowment Fund and Interest	13,734.15	15,928.47	16,5
Net Loss	$44,296.98	$87,068.23	$145,4

*Includes Beethoven Festival $26,342.50

xIncludes returns from Broadcasting
1927 $32,000.00
1928 $31,000.00
neither of which was available for 1929.

Your previous subscriptions have been very much appreciated more general response. We request this year towards deficits $10 carried over from last year.

E. B. DANE, Treasurer,
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Boston, Mass.

ND PATRONS OF THE ORCHESTRA, INC.

8 and 1929 at the close of business July 31st. Our estimate for the subscriptions to cover this amount. The actual deficit amounted to Leaving an actual deficit for the year of $44,012.01.

PAYMENTS	1927	1928	1929
Expenses of Concerts, Rents, Travelling Expenses, Soloists, etc.	$175,361.69	$164,613.39	$159,434.96
Symphony Hall Maintenance	110,245.02	109,233.95	107,109.69
Programmes	41,442.49	40,112.14	40,955.03
Orchestra Salaries	387,703.77	420,887.33	442,982.55
Other Salaries	29,351.00	29,991.00	29,648.00
Insurance	1,760.04	1,718.45	1,681.12
Music	5,702.67	4,159.79	4,624.16
Sundry Expense	10,617.05	10,241.41	9,940.22
	$762,183.73	$780,957.46	$796,375.73

lutely essential. We hope they will be continued, and we ask for a ch comprises the deficit for the ensuing year, plus the $45,000 deficit

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Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing mad. Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786 says in his memoirs (written by Theodore Hook): "The ridotto rooms, where the masquerade took place were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." Mozart wrote for these dances, as did Haydn, Hummel, Beethoven.

Thus was Mozart without true royal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

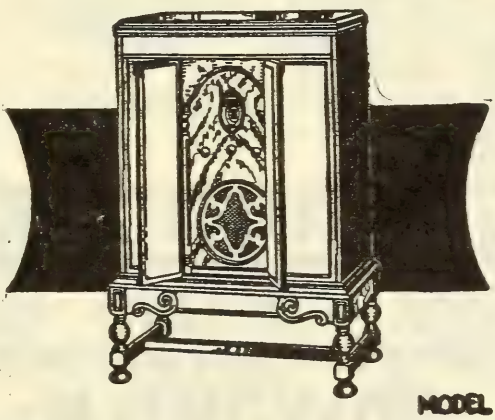
Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to repeat the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his (Mozart's) body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither has 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace to his ashes!"

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As John F. Runciman wrote*: "It may be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Carpellmeister Bach. Bach, it is true, was merely Capellmeister—he hardly dared to claim social quality with the citizens who tanned hides or slaughtered pigs; and probably the high personages who trimmed the local Serene Highness's toe-nails scarcely knew of his existence. Still, he was a burgher, even to the killers of pigs and the tanners of hides; he was thoroughly respectable, and probably paid his taxes as they came due; if only by necessity of his office, he went to church with regularity; and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor and presumably never paid his taxes; we may doubt whether he often went to church†; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and, as he grew older, he lived more and more within himself and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Saleri and his attendants protest that he was not a composer to compare with Salieri. . . . Mozart lived in the last days of the old world, and the old world and the thoughts and sentiments of the old world are certainly a little *passés* now. But if you examine 'Don Giovanni' you must admit that the Fifth and Ninth Symphonies, 'Fidelio,' 'Lohengrin,' the 'Ring,' 'Tristan,' and 'Parsifal' have done nothing to eclipse its glories; that while fresh masterpieces have come forth, 'Don Giovanni' remains a masterpiece amongst masterpieces, that it is a masterpiece towards which all other masterpieces stand in the relation of commentaries to text."

*"Old Scores and New Readings: Discussions on Musical Subjects" (London, 1899).

†Mozart was of a deeply religious nature, as is shown by many of his letters to his father. In one letter he spoke of not liking when journeying to attend the Mass, for the churches were cold.—P.H.

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As Runciman says, Mozart in 1788 was unappreciated save by a few, among whom were Frederick William II, King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

* * *

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon de Tonkünstler" (1790) speaks appreciatively of him; the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years. It is stated in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." This reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him. Among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players, began again at the same speed, stamped the time so furiously that his steel shoe-buckle flew into pieces. He laughed, and as the players still dragged, he began the Allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if



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I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were not then published. The two that preceded the great three were composed in 1783 and 1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry that should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an extraordinary rhapsody: "Love and melancholy are breathed forth in purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their move with the spheres in the eternal circles of the solemn dance." So explained Johannes Kreisler in the "Phantasiestücke in Callots Manier."

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

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1. Adagio, E-flat major, 4-4; Allegro, E-flat major 3-4.
2. Andante, A-flat major, 2-4.
3. Minuetto, E-flat major, 3-4.
4. Finale, Allegro E-flat major, 2-4.

SYMPHONY No. 5, C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumovsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte

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solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!";* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder the words of the great Hector Berlioz:

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passion-

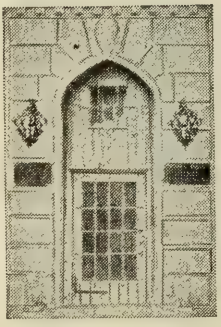
*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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ate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, *'Nocturna versate manu, versate diurna,'* read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and



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then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull

*Indifference of Berlioz to exact terminology is not infrequently shown in his essays.—Ed.

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rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were the means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly towards heaven?

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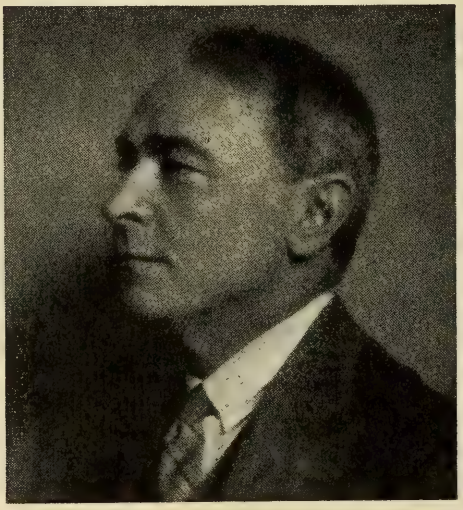
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The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from the beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the

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steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Leningrad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

The fifth symphony was the opening number of the first concert of the Philharmonic Society of New York, December 7, 1842. U. L. Hill conducted the symphony.

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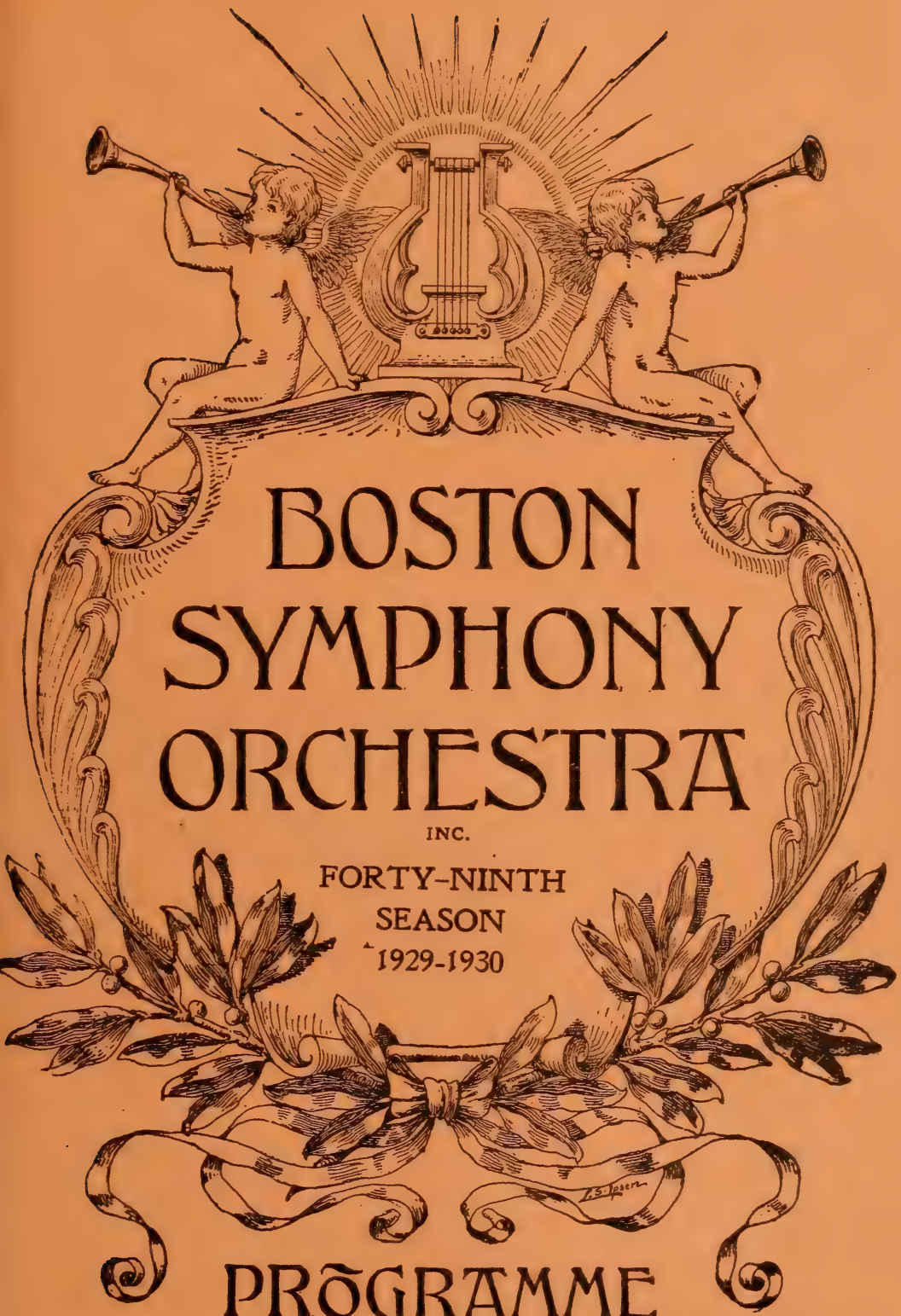
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FORTY-NINTH SEASON, 1929-1930

Programme

TUESDAY AFTERNOON, JANUARY 7, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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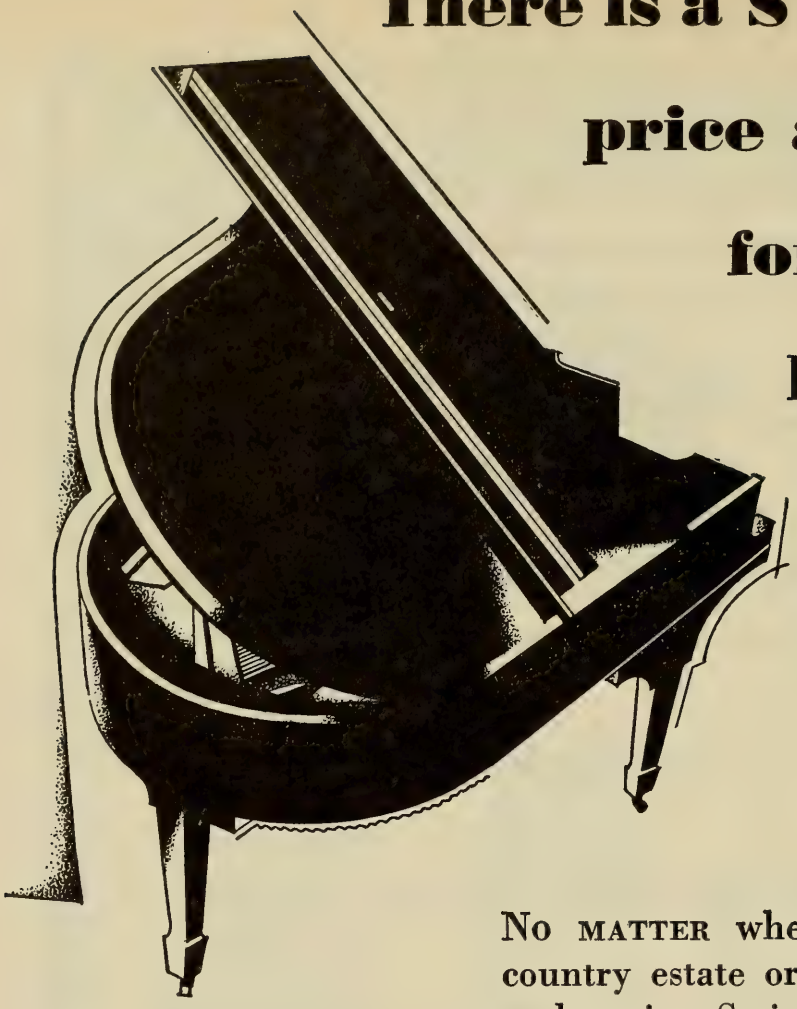
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Langendoen, J.
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Basses.

Kunze, M.
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Lemaire, J.
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Ludwig, O.
Frankel, I.
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Dufresne, G.
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Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
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Stanislaus, H.

Clarinets.

Hamelin, G.
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Bassoons.

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TUESDAY, JANUARY 7, 1930

The programme has been changed as follows:

Schumann . . . . Overture to Byron's "Manfred," Op. 115

Schumann . . . . . Symphony No. 2 in C major, Op. 61

I. Sostenuto assai; Allegro ma non troppo.
II. Scherzo; Allegro vivace: Trio (1), Trio (2).
III. Adagio Expressivo.
IV. Allegro molto vivace.

Wagner . . . . . Prelude to "Lohengrin"

Wagner . . The Ride of the Valkyries from "Die Walküre"

Wagner Introduction to Act III, "Die Meistersinger von Nürnberg"

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

There will be an intermission of ten minutes after the symphony

Second Programme

TUESDAY AFTERNOON, JANUARY 7

at 3.00

Schumann . . . . Overture to Byron's "Manfred," Op. 115

Schumann . . . . . Symphony No. 2 in C major, Op. 61

I. Sostenuto assai; Allegro ma non troppo.
II. Scherzo; Allegro vivace: Trio (1), Trio (2).
III. Adagio Expressivo.
IV. Allegro molto vivace.

Wagner . . . . . Prelude to Lohengrin

Wagner . Funeral March of Siegfried from "Götterdämmerung"

Wagner Introduction to Act III, "Die Meistersigner von Nürnberg"

Wagner . . . Prelude to "Die Meistersigner von Nürnberg"

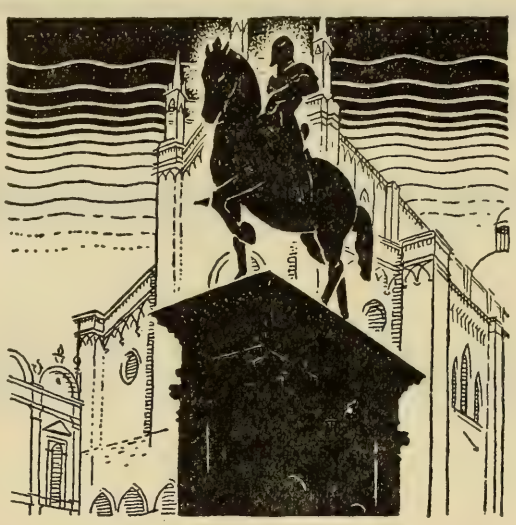
There will be an intermission of ten minutes after the symphony

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The programme was changed too late to make a corresponding change in the notes

---

First Ballet, Second Entr'acte and Second Ballet from the Incidental Music to the Drama "Rosamunde," Op. 26.

Franz Schubert

(Born at Lichtenthal, near Vienna, on January 31, 1797; died at Vienna on November 19, 1828)

"Rosamunde, Fürstin von Cypern," a romantic drama in four acts, by Wilhelmine von Chézy (1783-1856), music by Schubert, was performed for the first time at the Theater an der Wien, in Vienna, on December 20, 1823. The wretched text was designed originally for an opera. The play was withdrawn from the stage after two performances. The plot is as follows:—

"Rosamunde, Princess of Cyprus," after being brought up by a shepherdess, is told her real rank on coming of age. Fulgentius, who has been reigning over Cyprus meanwhile, offers her his hand; but she disdains his advances, refuses to marry him, and his love turns to bitter hatred. He throws her into prison, and sends her a poisoned letter through the Prince of Candia, who, really in love with her, has entered Fulgentius's service in disguise, so as to be near her. He hands her another letter, tells her of the plot against her. She feigns sickness. Then, the right moment presenting itself, the Prince hands back the poisoned letter to Fulgentius, who dies. This leaves Rosamunde free to be married to her lover.

The overture belonged originally to a magic play in three acts, "Die Zauberharfe," by the theatre secretary Hoffmann in Vienna, and it was first played on August 19, 1820, at the Theater an der



Wien. The overture that really belongs to "Rosamunde" appeared later as the overture to Schubert's opera "Alfonso und Estrella" (December 20, 1823). The overture played on the first night of "Rosamunde" was twice re-demanded; other numbers met with marked favor. It is said that the overture to "Rosamunde" was also played as an overture to Schubert's operetta, "Der Vierjährige Posten" (composed in May, 1815), when this one-act piece, revised by Robert Hirschfeld, was performed for the first time at the Vienna Court Opera eighty-two years after it was composed. (See Hanslick's "Am Ende des Jahrhunderts," pp. 90–93—Berlin, 1899.)

After the second performance of the opera, the parts were tied up and forgotten until 1867, when they were found in Vienna at Dr. Schneider's in a dusty cupboard, by George Grove and Arthur Sullivan with other manuscripts of Schubert.*

The music consisted of an overture; three entr'actes; two numbers of ballet music; "Shepherd's Melody," a little piece for clarinets, horns, and bassoons; a romance for soprano solo, "Der Vollmond strahlt auf Bergeshöh'n," a Chorus of Spirits, a Shepherds' Chorus, a Huntmen's Chorus, and Air de Ballet in G.

The "Rosamunde" music was first played at the Crystal Palace, November 10, 1866; the Air de Ballet on March 16, 1867. The Gesellschaft der Musikfreunde in Vienna performed all the music on December 1, 1867.

*For the story of the discovery, see the appendix to Arthur Coleridge's translation of Kreissle von Heilborn's "Life of Schubert."

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The orchestral parts of the ballet music were published in 1866, the score in 1868; the orchestral parts of the entr'actes in 1866, the score in 1867.

Ballet No. 1. Allegro moderato, Andante un poco assai, B minor. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and the usual strings.

The Entr'acte No. 2, B-flat major, Andantino, 2-4, comes after the third act in the play. Two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings. The chief theme is known to pianists as the theme of No. 3 of "Four Impromptus," Op. 142, for the pianoforte. Schubert used it also in the Andante of his quartet in A minor, Op. 29. This entr'acte, like a scherzo, in form, though not in character, has two trios. The melody is simply developed, and the trios are minor variations on it, the first in G minor, the second in B-flat minor. The original melody is repeated between, and after, the two trios. The second trio appears among Schubert's songs, under the title "Der Leidende" (B minor, words by Hölty, 1816).

Ballet No. 2. Andantino, G major, 2-4. Two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings. The ballet begins with a little tune played piano by the strings. The second section is given to wood-wind and horns. The same idea is

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developed in G minor. A return to G major brings in a new figure for clarinet. There is a change to C major. 6-8. The trio begins forte in the full orchestra. Developed at some length, it makes way for the return of the first section.

Symphony in C major, No. 2, Op. 61

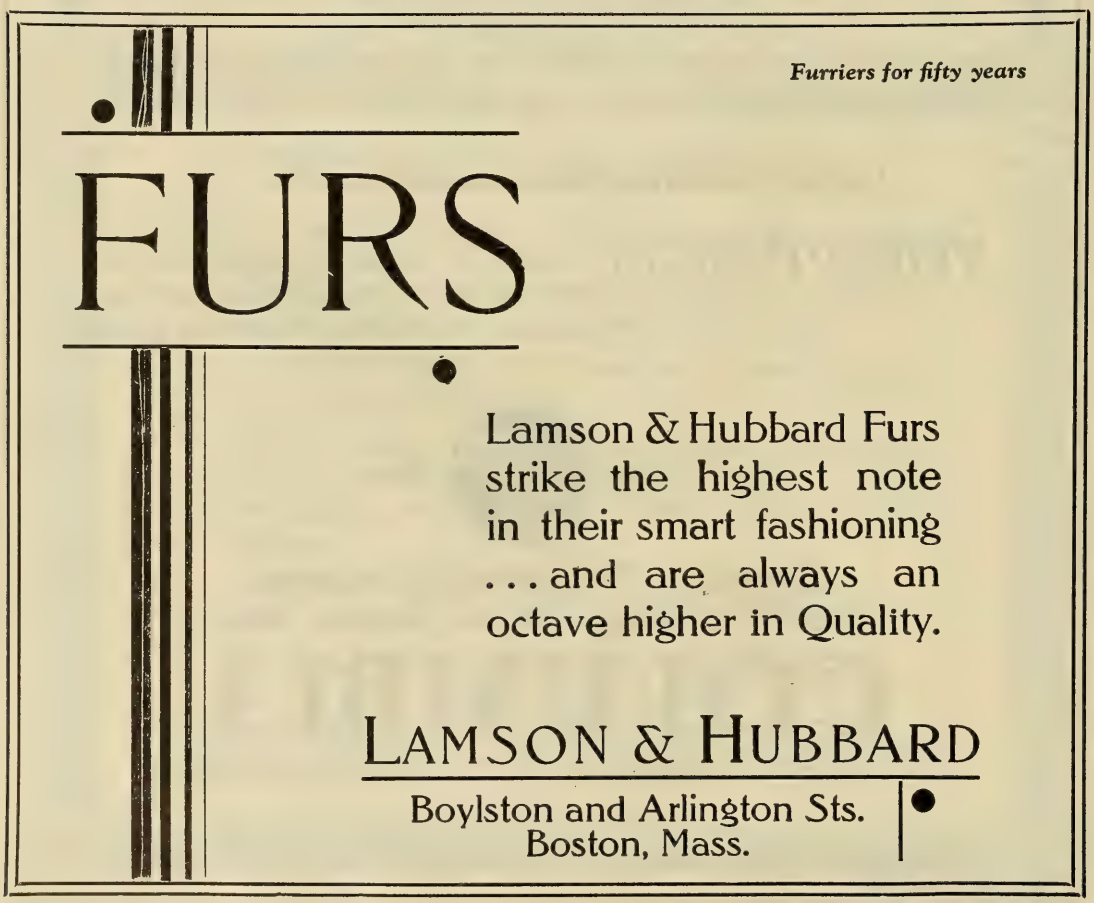
Robert Alexander Schumann

(Born at Zwickau, on June 8, 1810; died at Endenich, on July 29, 1856)

In October, 1844, Schumann left Leipsic, where he had lived for about fourteen years.* He had in July given up the editorship of the *Neue Zeitschrift;* he had been a teacher of pianoforte playing and composition at the Leipsic Conservatory from April, 1843. A singularly reserved man, hardly fitted for the duties of a teacher and without pupils, he was in a highly nervous state, so that a physician recommended a change of scene and told him he should not hear too much music. Schumann therefore moved back to Dresden.† "Here," he wrote in 1844, "one can recover the old lost longing for music, there

*There is a story of Wagner complaining in Dresden that Schumann was so silent; it is impossible to discuss with a man who will scarcely open his mouth; while Schumann complained that it is impossible to endure for long a man who talks incessantly.

†He was so sick that he feared he could not survive the journey. His wife wrote after their arrival in Dresden of the first days: "Robert did not sleep a single night; his imagination painted terrible pictures; in the early morning I usually found him bathed in tears, and he gave himself up completely."



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is so little to hear. This suits my condition, for I still suffer very much from my nerves, and everything affects and exhausts me immediately." He saw few people; he talked little. In the early eighties they still showed in Dresden a restaurant frequented by him, where, seated in a room with his head against a wall, he would sit for hours at a time, dreaming day dreams. In 1846 he was very sick, mentally and bodily. "He observed that he was unable to remember the melodies that occurred to him when he was composing; the effort of invention fatigued his mind to such an extent that it impaired his memory." When he did work, he applied himself to contrapuntal problems.

The Symphony in C major, known as No. 2, but really the third,—for the one in D minor, first written, was withdrawn after performance, remodelled, and finally published as No. 4,—was composed in the years 1845 and 1846. Other works of those years are four fugues for pianoforte, studies and sketches for pedal piano, six fugues on the name of Bach for organ, intermezzo, rondo, and finale to "Fantasie" (published as Concerto, Op. 54), five songs by Burns for mixed chorus, four songs for mixed chorus, Op. 59, and a canon from Op. 124. The symphony was published, score and parts, in November, 1847.

The symphony was first played at the Gewandhaus, Leipsic, under Mendelssohn's direction, on November 5, 1846.* The first performance in Boston was at a concert of the Harvard Musical Association,

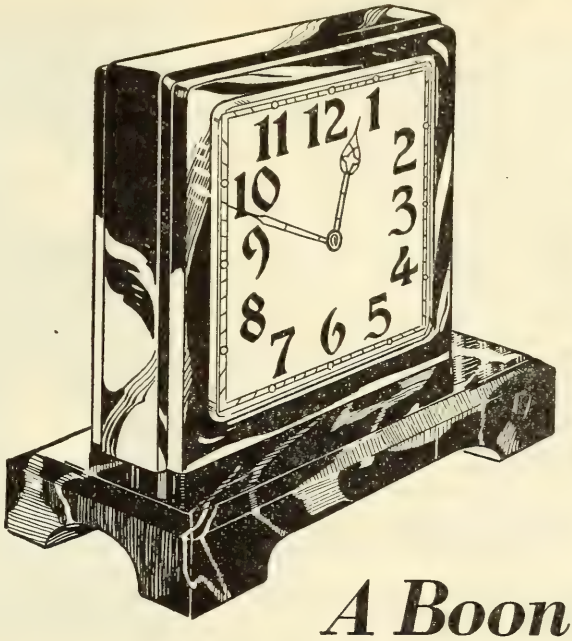
*The first part of the programme included the overture, an aria, and the finale of Act II. of "Euranthe" and the overture and finale of Act II. of "William Tell." The latter overture made such a sensation under Mendelssohn's direction that it was imperiously redemanded. The symphony, played from manuscript, pleased very few. Some went so far as to say that the demand for a second performance of Rossini's overture was a deliberate reflection on Schumann, whose sumphony was yet to be heard.



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March 1, 1866. The Philharmonic Society of New York performed it as early as January 14, 1854.

Schumann wrote from Dresden on April 2, 1849, to Otten,* a writer and conductor at Hamburg, who had brought about the performance of the symphony in that city: "I wrote the symphony in December, 1845, when I was still half-sick. It seems to me one must hear this in the music. In the Finale I first began to feel myself; and indeed I was much better after I had finished the work. Yet, as I have said, it recalls to me a dark period of my life. That, in spite of all, such tones of pain can awaken interest, shows me your sympathetic interest. Everything you say about the work also shows me how thoroughly you know music; and that my melancholy bassoon in the adagio, which I introduced in that spot with especial fondness, has not escaped your notice, gives me the greatest pleasure." In the same letter he expressed the opinion that Bach's Passion according to John was a more powerful and poetic work than his Passion according to Matthew.

And yet when Jean J. H. Verhulst of The Hague (1816–91) visited Schumann in 1845, and asked him what he had written that was new and beautiful, Schumann answered he had just finished a new sym-

*George Dietrich Otten, born at Hamburg in 1806, showed a marked talent for drawing, which he studied, as well as the pianoforte and the organ; but he finally devoted himself to music, and became a pupil of Schneider at Dessau (1828–32). He taught at Hamburg, and led the concerts of the Hamburg Musik-Verein, which he founded, from 1855 to 1863. In 1883 he moved to Vevey, Switzerland.

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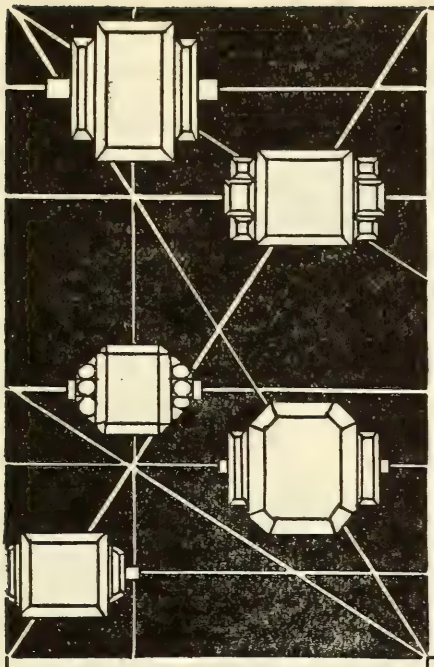


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phony. Verhulst asked him if he thought he had fully succeeded. Schumann then said, "Yes, indeed, I think it's a regular Jupiter."

***

There is a dominating motive, or motto, which appears more or less prominently in three of the movements. This motto is proclaimed at the very beginning, Sostenuto assai, 6-4, by horns, trumpets, alto trombone, pianissimo, against flowing counterpoint in the strings. This motto is heard again in the finale of the following allegro, near the end of the scherzo, and in the concluding section of the finale. (It may also be said here that relationship of the several movements is further founded by a later use of other fragments of the introduction and by the appearance of the theme of the adagio in the finale.) This motto is not developed: its appearance is episodic. It is said by one of Schumann's biographers that the introduction was composed before the symphony was written, and that it was originally designed for another work. The string figure is soon given to the wood-wind instruments. There is a crescendo of emotion and an acceleration of the pace until a cadenza for the first violins brings in the allegro, ma non troppo, 3-4. The first theme of this allegro is exposed frankly and piano by full orchestra with the exception of trumpets and trombones. The rhythm is nervous, and accentuation gives the idea of constant syncopation. The second theme, if it may be called a theme, is not long in entering. The exposition of this movement, in fact, is uncommonly short. Then follows a long and elaborate development. In the climax the motto is sounded by the trumpets.

The scherzo, Allegro vivace, C major, has 2-4 two trios. The scherzo proper consists of first violin figures in sixteenth notes, rather simply accompanied. The first trio, in G major, 2-4, is in marked contrast. The first theme, in lively triplet rhythm, is given chiefly to wood-wind and horns; it alternates with a quieter, flowing phrase for strings. This trio is followed by a return of the scherzo. The second trio, in A minor, 2-4, is calm and melodious. The simple theme is sung at first in full harmony by strings (without double-basses) and then

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developed against a running contrapuntal figure. The scherzo is repeated, and, towards the close, trumpets and horns loudly sound the motto.

William Foster Apthorp contributed an interesting personal note concerning the scherzo. "The late Otto Dresel once told me a curious fact about this trio. When, as a boy, he was studying under Mendelssohn, in Leipsic, he happened to be left alone one day in Mendelssohn's study. While mousing around there with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony—then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score and had time to read it through and replace it where he had found it before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the Scherzo was exposed and carried through *by the strings alone.* Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time that he should not have thought of giving the theme to the wind—after the carnival of the violins in the Scherzo proper—without being prompted thereto by his friend."

The third movement, Adagio espressivo, 2-4, is the development of an extended cantilena that begins in C minor and ends in E-flat major. Violins first sing it; then the oboe takes it, and the song is more and more passionate in melancholy until it ends in the wood-wind against violin trills. This is followed by a contrapuntal episode, which to some is incongruous in this extremely romantic movement. The melodic development returns, and ends in C major.

The finale, Allegro molto vivace, C major, 2-2, opens after two or three measures of prelude with the first theme of vigorous character

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(full orchestra except trombones). This is lustily developed until it reaches a transitional passage, in which the violins have prominent figures. All this is in rondo form. The second theme is scored for violas, violoncellos, clarinets, and bassoons, while violins accompany with the figures mentioned. This theme recalls the opening song of the adagio. A new theme, formed from development of the recollection, long hinted at, finally appears in the wood-wind, and is itself developed into a coda of extraordinary length. Figures from the first theme of the finale are occasionally heard, but the theme itself does not appear in the coda, although there is a reminiscence of a portion of the first theme of the first movement. The motto is sounded by the brass. There is a second exultant climax, in which the introductory motive is of great importance.

This symphony, dedicated to Oscar I., King of Sweden and Norway, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

Prelude to the Opera "Lohengrin" . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Orturd, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

* * *

Liszt described the prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

Wagner's own explanation has been translated into English as follows:—

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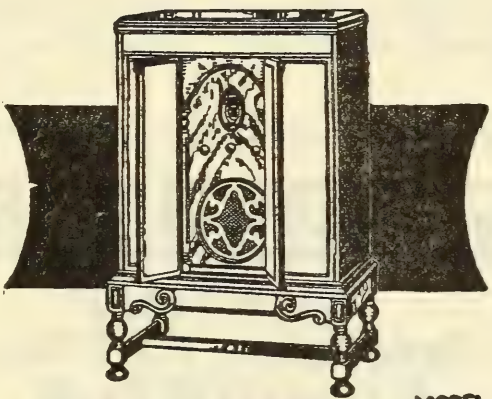
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relling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

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Funeral Music from "Götterdämmerung" (Dusk of the Gods"), Act III., Scene 2 . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *Leit-Motive* which are associated with the hero or with the Volsung race.

These motives were named by William Foster Apthrop in the following order:

"I. The Volsong-Motive (slow and solemn in horns and tubas, repeated by clarinets and bassoons).

"II. The Death-Motive (crashing C minor chords in brass, strings, and kettledrums, interspersed with running passages in triplets in the lower strings).

"III. The Motive of the Volsungs' Heroism (slow and stately in tubas and horns).

"IV. The Motive of Sympathy* (worked up in imitation in wood-wind and horns), merging soon into:

"V. The Love-Motive (in the oboe).

"(The bars under these last two motives are a further development of the Volsung, Motive, which is carried on for five measures more in the double-basses, bass-clarinet-bassoons, and bass and contra-bass tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The Sword-Motive (in the trumpet).

"VII. The Motive of Glorification in Death (the crashing chords of the Death-Motive in the major mode; the full orchestra).

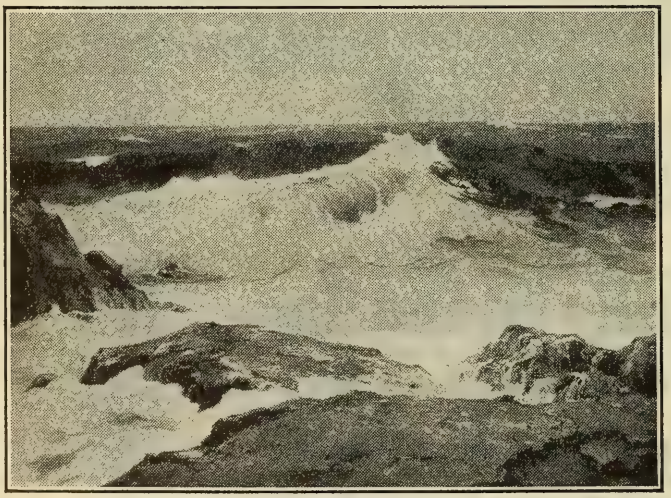
"VIII. The Siegfried-Motive (in the horns and bass-trumpet; afterwards in the trumpets).

"IX. The Motive of Siegfried the Hero (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

"X. The Brünnhilde-Motive (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

*Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of "Die Walküre."



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This funeral march music was played in Boston by Theodore Thomas's Orchestra as early as February 19, 1877.

"Götterdämmerung was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Siegfried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedericke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in America was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Albert Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Gutrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann, Wellgunde, Marianne Brandt, Flosshilde, Louise Meisslinger (the Three Rhine Maidens). Anton Seidl conducted. The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan, January 24, 1899. Mme. Schumann-Heink was then the Waltraute, also one of the Norns. The other Norns were Olga Pevny and Louise Meisslinger.

The first performance in Boston was at the Boston Theatre on April 5, 1889. The cast was as follows: Siegfried, Paul Kalisch; Gunther, Joseph Beck; Hagen, Emil Fischer; Brünnhilde, Lilli Lehmann; Gutrune, Louise Meisslinger; the Rhine Daughters; Sophie Taubman, Felice Kaschowska, Hedwig Reil. Anton Seidl conducted.

The original text of "Götterdämmerung" was written in 1848. The title was then "Siegfried's Tod." The text was remodelled before 1855. The score was completed in 1874.

* * *

Wagner's stage directions for this scene are as follows:

"Night has come. At Gunther's mute command, the vassals raise Siegfried's corpse, and during the following (music) carry it away in a solemn procession over the height.—The moon breaks through the clouds and lights up the funeral procession more and more

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brightly as it reaches the height.—Mists have arisen from the Rhine and gradually fill the whole stage, where the funeral procession has become invisible: they come quite to the front, so that the whole stage remains hidden during the musical interlude.—The mists divide again, until at length the hall of the Gibichungs appears as in Act I."*

PRELUDE TO ACT III OF "THE MASTERSINGERS OF NUREMBERG"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Die Meistersinger von Nürnberg" was performed for the first time at the Royal Court Theatre, Munich, on June 21, 1868.†

*Translation by Frederick Jameson for G. Schirmer's edition of "Dusk of the Gods" in a facilitated arrangement for voice and pianoforte by Karl Kindworth.

†The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sach; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first perfomance in the United States was at the Metropolitan Opera House, New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

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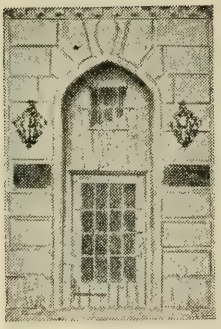
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The idea of the opera occurred to Wagner at Marienbad in 1845. His first sketch was made at Dresden in 1845. The scenario then sketched differed widely from the one adopted. The libretto was completed at Paris in 1861. Wagner worked at Biebrich in 1862 on the music. The score was finished on October 20, 1867.

The prelude to Act III begins with a slow unison passage for violoncellos—a theme associated with the character of Hans Sachs. The second phase is made the subject of a quasi-fugal exposition in the strings. This passage, *Etwas gedehnt* (*un poco largo*), G minor, 4-4, is followed by measures in G major, the choral greeting to Sachs, sung as the poet appears as a judge in the singing contest (Act III). This greeting is here in full harmony for bassoons, horns, trumpets, trombones and bass tuba. The strings interrupt by playing passages based on phrases from Sachs's cobbler song and the Sachs motive heard at the beginning of the Prelude, and ends with some reminiscences (violins) of Walther's Spring Song in Act I. The aforesaid wind instruments now give out the second half of the greeting to Sachs. The orchestra then develops polyphonically the Sachs motive. There is a diminuendo which fades away in violins, violas and violoncellos, with a final reference to the cobbler's song.



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Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time in the Gewandhaus at Leipsic, November 1, 1862. At a concert organized by Wendelin Weissheimer for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall was nearly empty, but the Prelude was received with so much favor that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868.

One critic wrote of the Prelude, "The overture, a long movement in moderate march tempo, with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkzeitung* wrote in terms of enthusiasm. The *Signale's* critic was bitter in opposition. He wrote at length, and finally characterized the Prelude as "a chaos," a 'tohu-wabohu' and nothing more." For an entertaining account of the early adventures of the Prelude, see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pages 163–209.

This Prelude is in reality a broadly developed overture in the

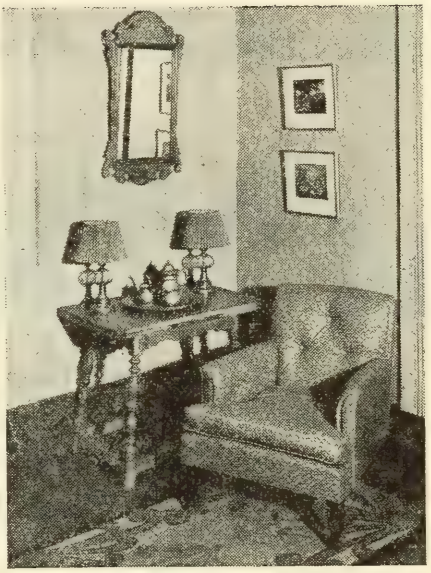
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Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody for the fragment of Sachs's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down

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HANDEL.....“Rendil sereno al ciglio”
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HANDEL.....“Pack clouds away”*
ARNE.....“Love me or love me not”*
HOWARD.....“Love in thy Youth”*
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II.

BRAHMS.....“Ruhe, süssliebchen”
“Nicht mehr zu dir zu gehen”
“Sontag”
“Nachtigal”
“Meine Lieb ist grün”
“Die Schnur die Perl ’an Perle”

III.

NEGRO SPIRITUALS.....“Trampin’ ”
(Arr. by Edward Boatner)
“Who is dat a writin’ ”
“Choose your seat and sit down”
(Arr. by Edward Boatner)
“Oh, shepherd, feed my sheep”
“Lit’l David play on a yo’ harp”

Sunday
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at 3.30

RACHMANINOFF

my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the prelude to my 'Meistersinger' again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears to-day in the score, that is, containing the clear outlines of the leading themes of the whole drama." One night when he had sketched the theme of Pogner, "Das schöne Fest Johannistag," he heard suddenly the mad laughter, horrible whimpering, and frightful howling of his servant Lieschen attacked with hysterical convulsions.

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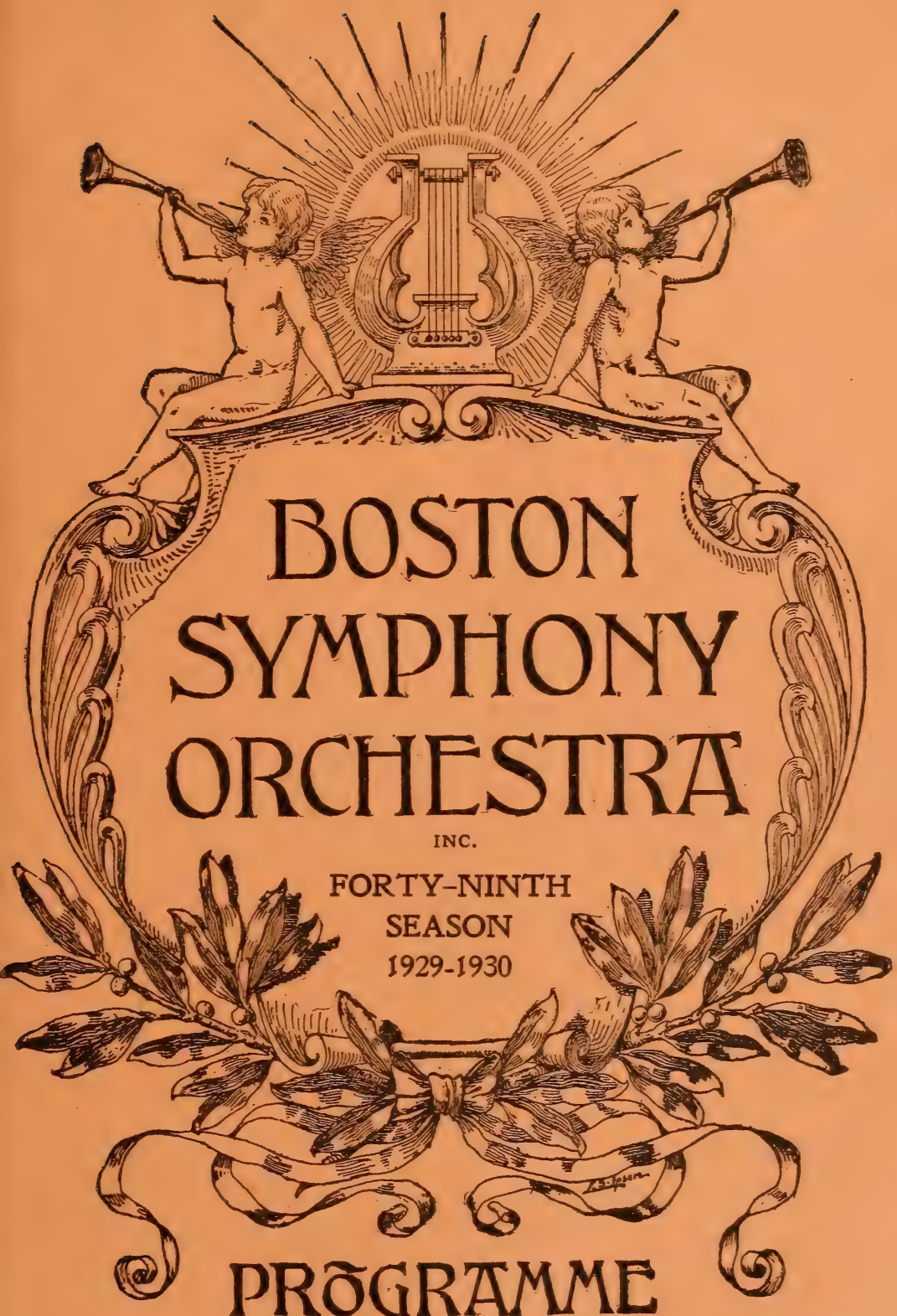
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WITH HISTORICAL AND DESCRIPTIVE
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Gerhardt, S.
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Zighera, A.
Langendoen, J.
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Chardon, Y.
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Warnke, J.
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Kunze, M.
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Overture and First Ballet from the Incidental Music to the Drama "Rosamunde," Op. 26 . . . . . Franz Schubert

(Born at Lichtenthal, near Vienna, on January 31, 1797; died at Vienna on November 19, 1828)

"Rosamunde, Fürstin von Cypern," a romantic drama in four acts, by Wilhelmine von Chézy (1783-1856), music by Schubert, was performed for the first time at the Theater an der Wien, in Vienna, on December 20, 1823. The wretched text was designed originally for an opera. The play was withdrawn from the stage after two performances. The plot is as follows:—

"Rosamunde, Princess of Cyprus," after being brought up by a shepherdess, is told her real rank on coming of age. Fulgentius, who has been reigning over Cyprus meanwhile, offers her his hand; but she disdains his advances, refuses to marry him, and his love turns to bitter hatred. He throws her into prison, and sends her a poisoned letter through the Prince of Candia, who, really in love with her, has entered Fulgentius's service in disguise, so as to be near her. He hands her another letter, tells her of the plot against her. She feigns sickness. Then, the right moment presenting itself, the Prince hands back the poisoned letter to Fulgentius, who dies. This leaves Rosamunde free to be married to her lover.



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The overture belonged originally to a magic play in three acts, "Die Zauberharfe," by the theatre secretary Hoffmann in Vienna, and it was first played on August 19, 1820, at the Theater an der Wien. The overture that really belongs to "Rosamunde" appeared later as the overture to Schubert's opera "Alfonso und Estrella" (December 20, 1823). The overture played on the first night of "Rosamunde" was twice re-demanded; other numbers met with marked favor. It is said that the overture to "Rosamunde" was also played as an overture to Schubert's operetta, "Der Vierjährige Posten" (composed in May, 1815), when this one-act piece, revised by Robert Hirschfeld, was performed for the first time at the Vienna Court Opera eighty-two years after it was composed. (See Hanslick's "Am Ende des Jahrhunderts," pp. 90–93—Berlin, 1899.)

After the second performance of the opera, the parts were tied up and forgotten until 1867, when they were found in Vienna at Dr. Schneider's in a dusty cupboard, by George Grove and Arthur Sullivan with other manuscripts of Schubert.*

The music consisted of an overture; three entr'actes; two numbers of ballet music; "Shepherd's Melody," a little piece for clarinets, horns, and bassoons; a romance for soprano solo, "Der Vollmond strahlt auf Bergeshöh'n," a Chorus of Spirits, a Shepherds' Chorus, a Huntmen's Chorus, and Air de Ballet in G.

The "Rosamunde" music was first played at the Crystal Palace,

*For the story of the discovery, see the appendix to Arthur Coleridge's translation of Kreissle von Heilborn's "Life of Schubert."

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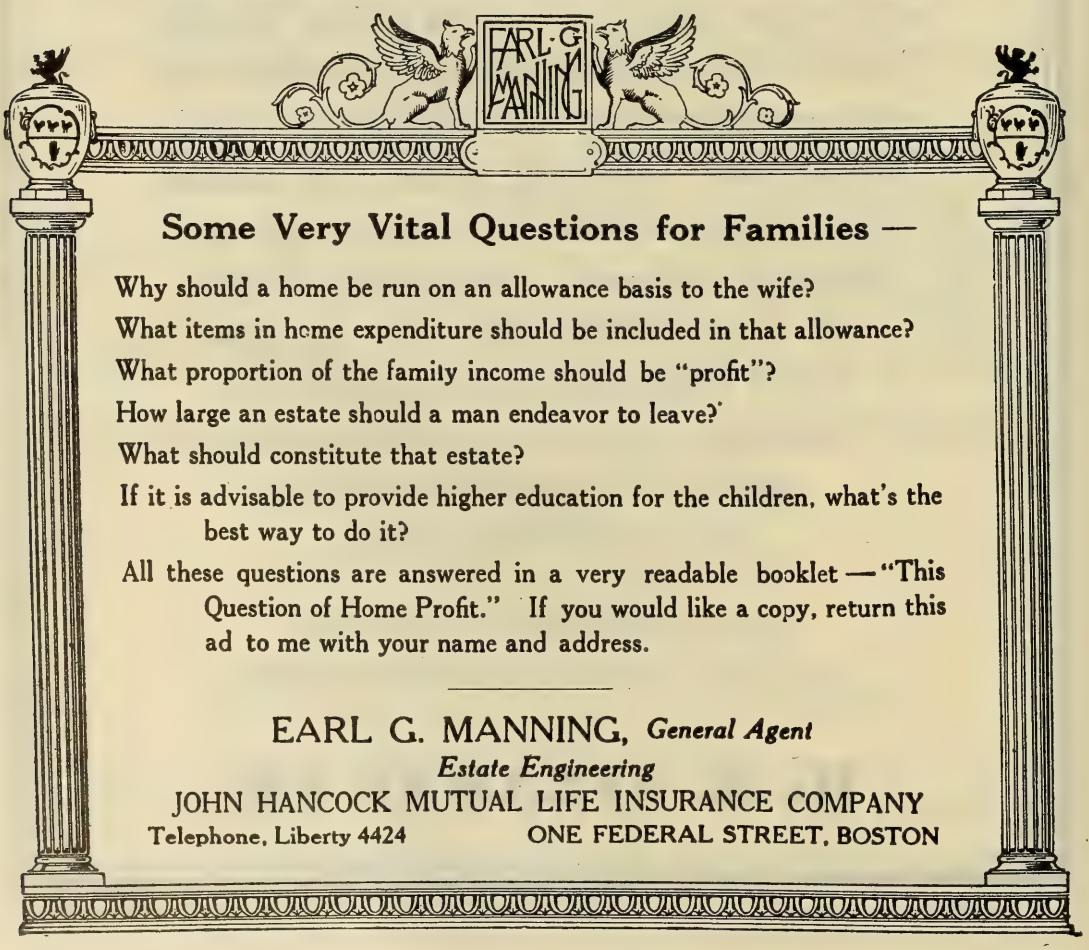
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November 10, 1866; the Air de Ballet on March 16, 1867. The Gesellschaft der Musikfreunde in Vienna performed all the music on December 1, 1867.

The orchestral parts of the ballet music were published in 1866, the score in 1868; the orchestral parts of the entr'actes in 1866, the score in 1867.

The first performance of the overture in concert appears to have been one from manuscript at a Gewandhaus concert at Leipsic, led by Julius Rietz, on January 1, 1850. The overture, arranged for the piano (four hands), was published in 1828, possibly a little before that year. The orchestral parts were published in 1854; the score in 1867. The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings. The overture begins with a long introduction, Andante, C minor. The main body, Allegro, C major, 2-2 time, is in a form much used by Rossini and other Italian composers of his day. The first theme, of a light nature, is followed by a brilliant subsidiary of passage work. A short interlude modulates to G major. The melodious second theme is in this key. Another theme, by way of conclusion, leads to a climax. There is a return to the tonic. The section has the usual relationship to the first. The coda is built on a new theme in 6-8 time. The first performance of the overture in Boston was by Theodore Thomas's orchestra on December 6, 1871.



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Ballet No. 1. Allegro moderato, Andante un poco assai, B minor. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and the usual strings.

The Entr'acte No. 2, B-flat major, Andantino, 2-4, comes after the third act in the play. Two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings. The chief theme is known to pianists as the theme of No. 3 of "Four Impromptus," Op. 142, for the pianoforte. Schubert used it also in the Andante of his quartet in A minor, Op. 29. This entr'acte, like a scherzo, in form, though not in character, has two trios. The melody is simply developed, and the trios are minor variations on it, the first in G minor, the second in B-flat minor. The original melody is repeated between, and after, the two trios. The second trio appears among Schubert's songs, under the title "Der Leidende" (B minor, words by Hölty, 1816).

Ballet No. 2. Andantino, G major, 2-4. Two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings. The ballet begins with a little tune played piano by the strings. The second section is given to wood-wind and horns. The same idea is developed in G minor. A return to G major brings in a new figure for clarinet. There is a change to C major, 6-8. The trio begins forte in the full orchestra. Developed at some length, it makes way for the return of the first section.

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Unfinished Symphony in B minor . . . . . Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820. It was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde.



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He begged permission to sing in concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and

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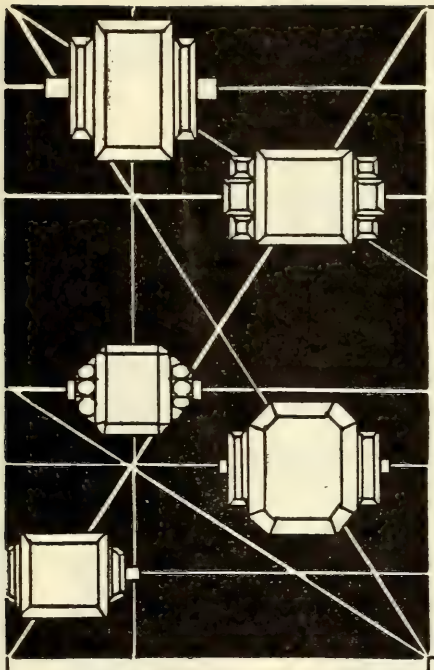
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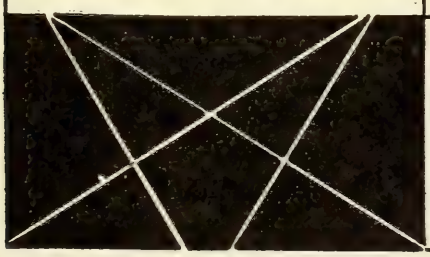
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finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) . . . . . *Hüttenbrenner*
Symphony in B minor . . . . . *Schubert*
1. Allegro
2. Andante (MS. First time.)
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage . . . . . *Herbeck*
2. Jägerglück (First time.)
Symphony in A . . . . . *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine completed measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.*

*"Some years after the discovery of the 'Unfinished' Symphony, the Friends of Music instituted a search for another missing work, often referred to as the Ninth Symphony. The archives at Gastein were ransacked. They found no trace of the work they were seeking, but unexpectedly turned up a thin bundle of original manuscripts in Schubert's handwriting containing fragments of songs—the original of the 'Trout' quintet, and four pages bearing the notation in Schubert's handwriting 'Sketches for the Scherzo of the H moll.'

"The first public performance took place on Sunday, October 30, 1927, before the radio audience of America, when the sixteen stations of the Columbia Broadcasting System played the two movements of the Symphony and then surprised the audience by playing Schubert's sketches for the third movement, orchestrated by Mitya Stillman of New York."—R. L. Dinyon.

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Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868. The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel, conductor. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

"Tod und Verklärung" ("Death and Transfiguration"), Tone-Poem for Full Orchestra, Op. 24 . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living in Vienna)

This tone-poem was composed at Munich in 1888–89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeine Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890.

The first performance in Boston was at a Boston Symphony Orchestra concert, February 6, 1897, Emil Paur, conductor.

The first performance in the United States was by the Philhar-

*Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work in spite of sundry poor passages, and it is also refreshing."

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Schubert . . . Ballet Music from "Rosamunde"
(Played by Leopold Stokowski and the Philadelphia Symphony Orchestra)

Schubert . . . Symphony in B Minor "Unfinished"
(Played by Leopold Stokowski and the Philadelphia Symphony Orchestra)

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monic Society at New York, Anton Seidl conductor on January 9, 1892.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch* and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German.

The following literal translation is by William Foster Apthorp.

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks

*Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wolmuth, he conducted a singing society, for which he composed humorous pieces and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Somer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work. "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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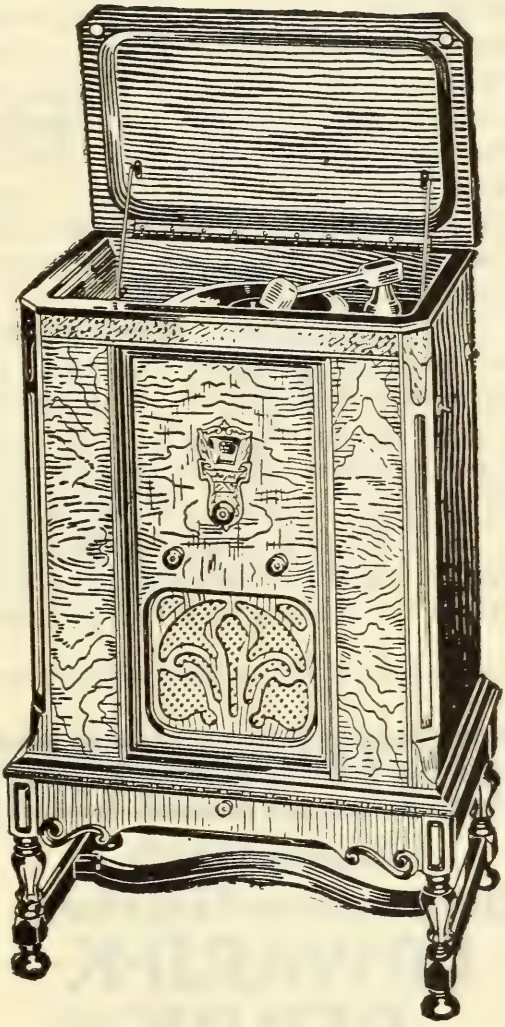
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himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

The authorship of this poem was for some years unknown. The prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write it (p. 87).

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar.

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London) :—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the

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first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Wilhelm Mauke wrote a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing commentators.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. This second feverish theme goes canonically through the instrument groups. The sick man sinks exhausted (ritenutos). Trombones, violoncellos, and violas intone even now the beginning



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of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempra alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Tamtam and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive. A crescendo leads to the full development of the Transfiguration theme (moderato, C major), "World deliverance, world transfiguration."

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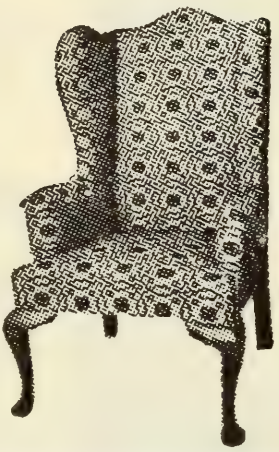
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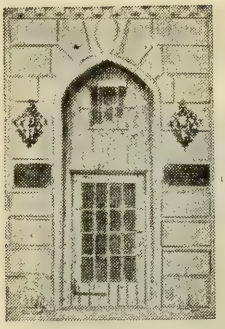
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"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of



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roguery." As Mr. Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at

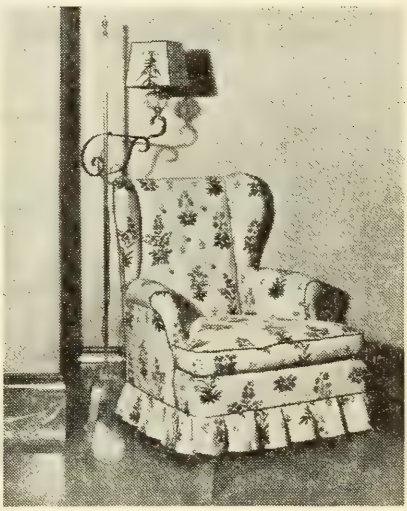
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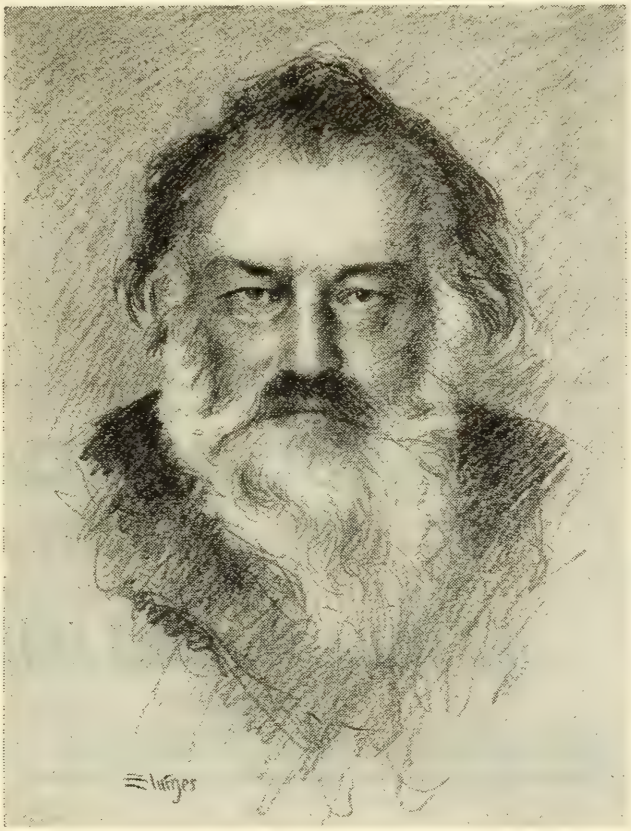
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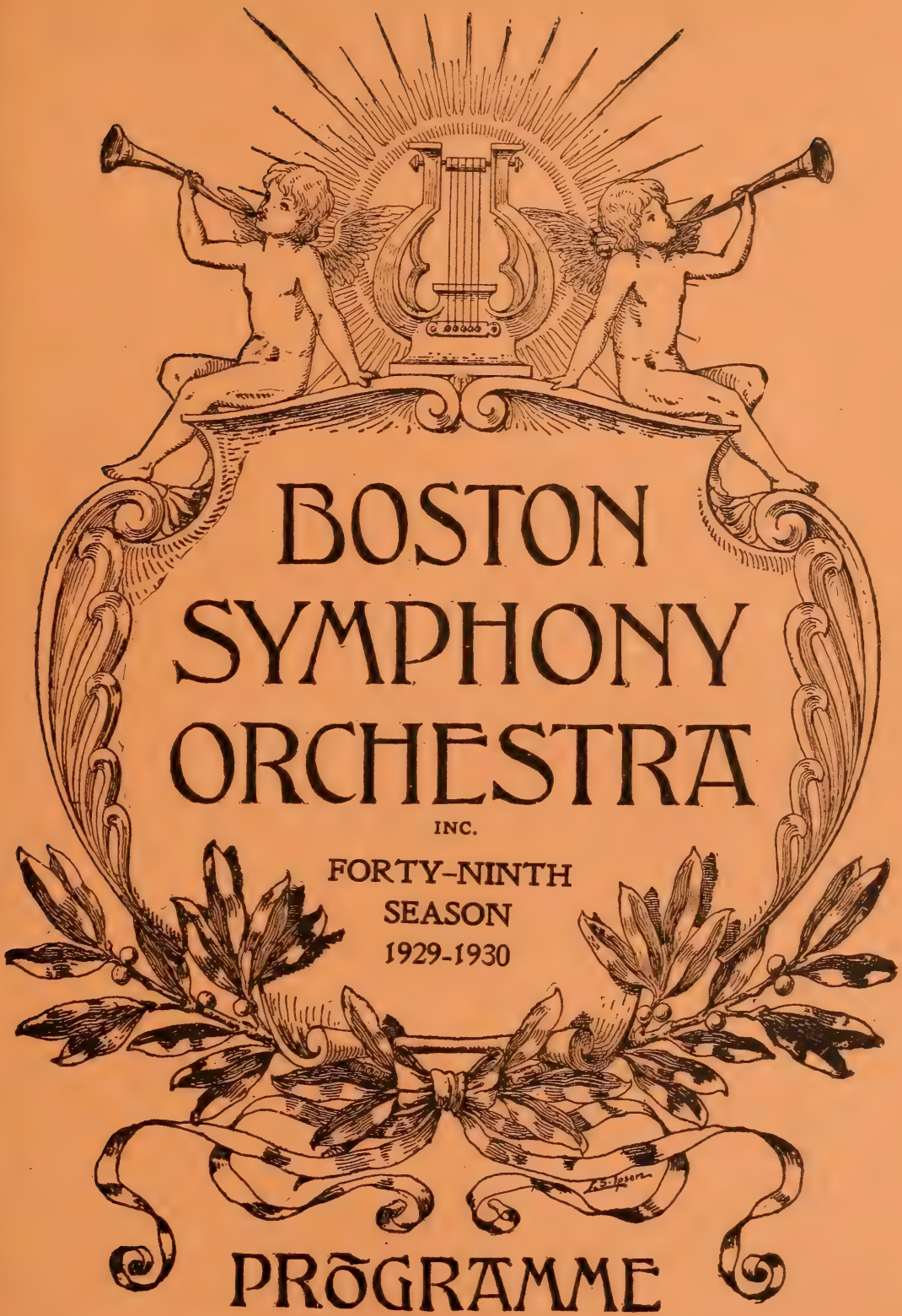
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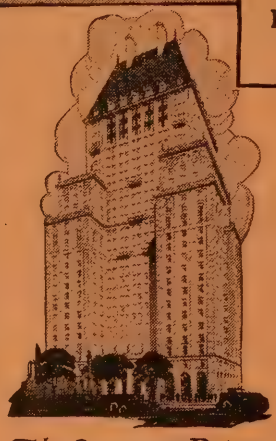
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Dr. SERGE KOUSSEVITZKY, Conductor

FORTY-NINTH SEASON, 1929-1930

Programme

TUESDAY AFTERNOON, FEBRUARY 25, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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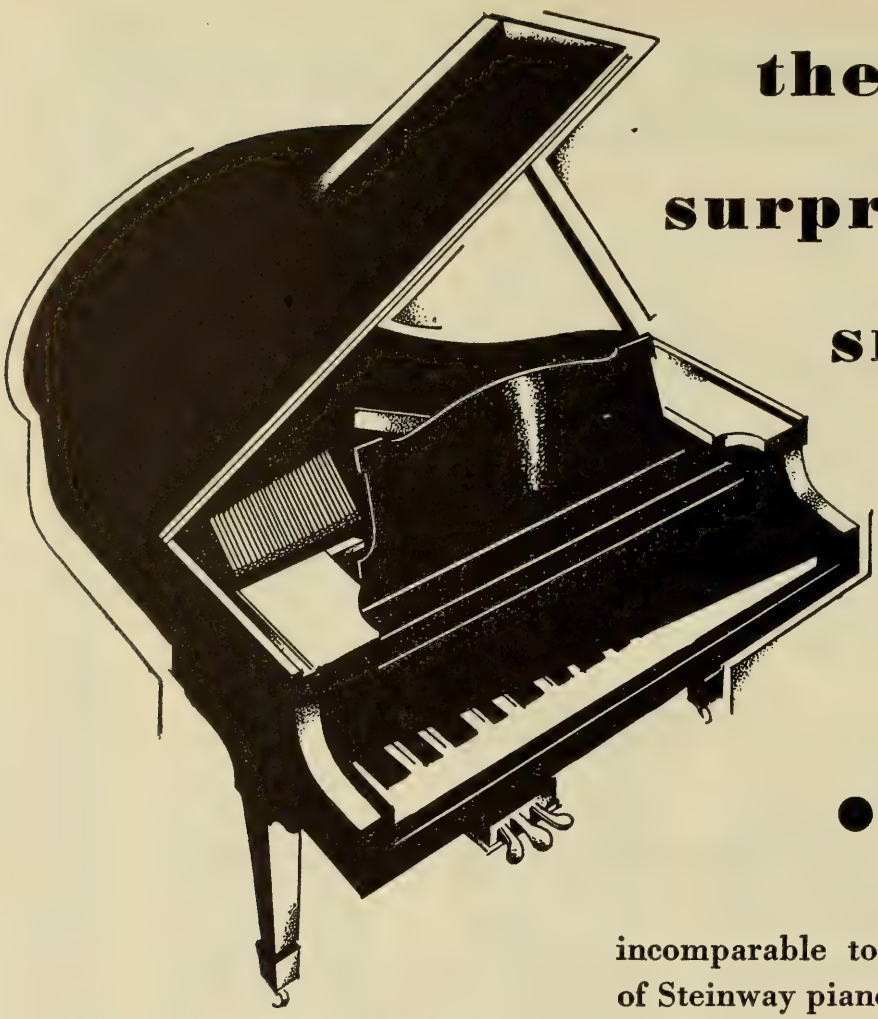
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Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.
Fiedler, A.

Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Rochut, J.
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Lorbeer, H.	Blot, G.	Perret, G.	Kenfield, L.
		Mann, J.	Adam E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
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Fourth Programme

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AT 3.00

Handel . . Concerto Grosso for String Orchestra, Op. 6, No. 10

Overture—Allegro; Air: Lento; Allegro moderato; Allegro.

Haydn . . . Symphony in D major (with the Horn Call) (B. & H. No. 31)

I. Allegro.
II. Adagio.
III. Menuet.
IV. Finale (Theme with Variations).

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

There will be an intermission of ten minutes before the symphony

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Concerto Grosso No. 10, in D minor . . George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are

*This was the little house, No. 25 Lower Brook Street (now Brook Street), in which Handel lived from 1725 until his death. Here he composed the "Messiah," "Saul," and other oratorios. "After his death his valet rented the house and made the most of Handel's long residence to secure lodgers." "Sydney Smith lived in this house in 1835" (George H. Cunningham's "London." Handel lived for three years in Old Burlington House, erected by the third Earl of Burlington, amateur architect and friend of Pope.) In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.



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played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form concerto grosso, which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo*) and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was impressed by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722.

*The Germans in the *concertino* sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule to the strings.

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Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in book of parts: Violino primo concerto, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

*
* *

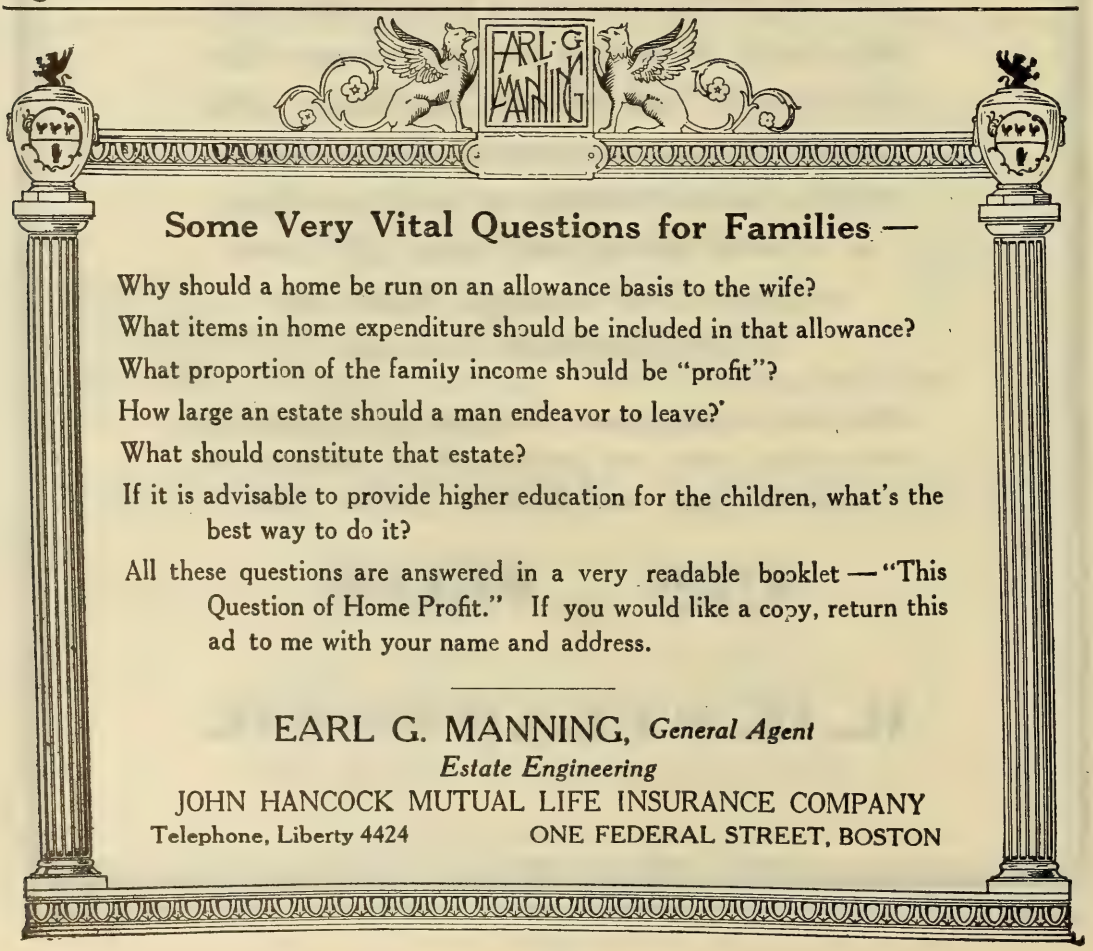
I. Ouverture. D minor, 4-4: Allegro, D minor, 6-8. The overture is after the French pattern, in two sections. The Allegro is in the form of a three-voiced fugue. In its course, there is four-voiced work, but in reality only three voices are in counterpoint.

II. Air. Lento, D minor, 3-2. Alternate passages are played by the concertino alone, and by it and the concerto ripieno together.

III. Allegro, D minor, 4-4. A rhythmically strongly marked theme is developed contrapuntally in four-part writing.

IV. Allegro, D minor, 3-4. In this the longest movement of the work the first and second violins of the concertino really play concertanti.

V. Allegro moderato, D major, 4-4. For concertino and ripieno together.



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Symphony in D major (with the Horn Call), B. & H. No. 31

Joseph Haydn

(Born at Rohrau-on-the-Leitha on April 1, 1732; died at Vienna on May 31, 1809)

This symphony, composed in 1765,* is known as "Mit dem Horn-signal"; also as "Auf den Anstand."† The music has the joy of the chase. One remembers that Haydn wrote another symphony, "La Chasse" (1781), which has been performed at concerts of the Boston Symphony Orchestra. He gave titles to certain symphonies; others supplied titles to some. The title often had reference to the "programme character" of the music, even though it was applicable to only one movement. And so one finds Le Matin, Le Midi, Le Soir, Der Philosoph, Weihnachtssinfonie, Abschiedsinfonie, Maria

*Haydn was then the second Kapellmeister in the service of Prince Nikolaus Joseph Esterhazy, who maintained an orchestra at Eisenstadt. Haydn had in 1761 filled this position under Prince Paul Anton Esterhazy, who died in 1762. Gregorius Joseph Werner was the first Kapellmeister. When he died in 1766, Haydn succeeded him and remained at Eisenstadt until 1790, when Prince Anton, the son of Paul Anton, dismissed the orchestra. Haydn then moved to Vienna. The Esterhazy orchestra numbered fifteen members when Haydn was called there. Under Nikolaus Joseph, it was increased to thirty (without singers). Haydn's first symphony was written in 1759, when he was the musical director of Count Morzin's Orchestra at Lukavec near Pilsen.

†*Anstand* meant originally "address, bearing, deportment, dignity"; then, "delay, suspension, pause"; also, "hesitation, doubt, apprehension."

In hunting it meant "a stand, a hiding-place (to lie in wait for game)." *Auf den Anstand gehen*—"to go shooting from a hiding-place," etc. This definition evidently applies to the second title of the symphony.

The German dictionary of the eighteenth century that is at hand does not give this last definition. Christian Ludwig's "Teutsch *(sic)* Englisches Lexicon" (Leipsic, 1765), contains many curious colloquial expressions, phrases, even slang terms—a most readable book of 2,370 double columns, quarto—but the hunting term is not mentioned.

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This symphony is noteworthy because the score calls for four horns. This is the first instance, it is believed, that so many horns were employed in a symphony. There are four horns for the hunters' chorus in Haydn's "Seasons," so that the symphony seems to some a preparatory study. The score also calls for one flute, two oboes, and the usual strings.

I. Allegro, D major, 3-4. The first theme is in two sections: first, the horn call; the second, as a distant answer. A figure is introduced at the end of this second section that was a favorite one with Mozart—as in the "Jupiter" Symphony. There are quieter melodic measures. The flute introduces the horns for a second theme, with succeeding measures for the strings. In the working-out section following this last subject, but inverted, comes the second theme also the earlier echoing answer. The repetition section begins with the supplementary theme, now in D minor, the "answering" section in D major; there is a passing reference to the quieter, more melodic measures; finally, the ending of the movement with the first section of the first theme. In Haydn's catalogue, the tempo is given as Larghetto, but this is probably due to some error.

II. Adagio, G major, 6-8. Only horns and strings are employed. The most important thematic material is in the opening solo for violin, with its ornamented melody. Horns are in dialogue with

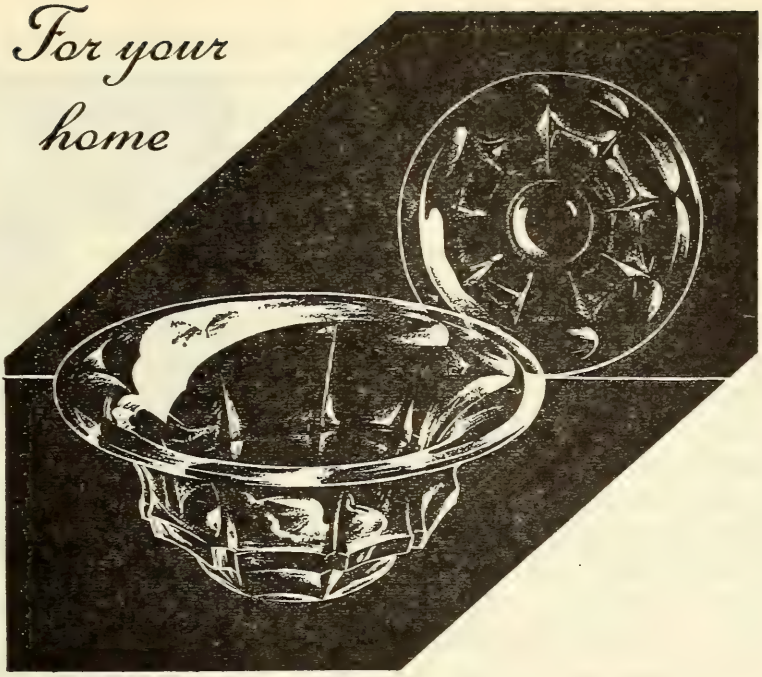


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this violin and a solo violoncello. Horns at once take the beginning of the theme for the solo violin. In this movement, the horns are used in two keys, D and G. The Adagio has somewhat the character of a Sicilienne, in the accompaniment to the melody as in the melody itself.

III. Menuet, D major, 3-4. A sturdy movement in which all the instruments are simultaneously engaged; but in the Trio, D major, 3-4, there is alternate play of instruments.

IV. The Finale—Molto moderato—Presto, has an unusual character. The strings play a quiet theme in simple song-form. Then follow seven variations:

1. Two oboes and two horns, accompanied by strings.
2. Violoncello solo, with strings accompanying.
3. Flute solo, with strings.
4. Horn quartet, with strings. The first horn part goes to *F*-sharp.
5. Violin solo, with strings.
6. The full orchestra. The theme is not changed melodically or harmonically, but the instrumentation differs from that of the first entrance. The orchestra remains *piano* throughout the variation.
7. Violoncello solo, with strings. A short passage leads to a Presto in 3-4. Figures in sixteenth notes, until *A* is held in the upper voice (first violins, two horns), while a new theme enters. It is repeated in echo fashion, and then the first theme of the first movement brings the end.

Some—Deldevez among them—refer to this symphony as Concertante on account of the solo parts.

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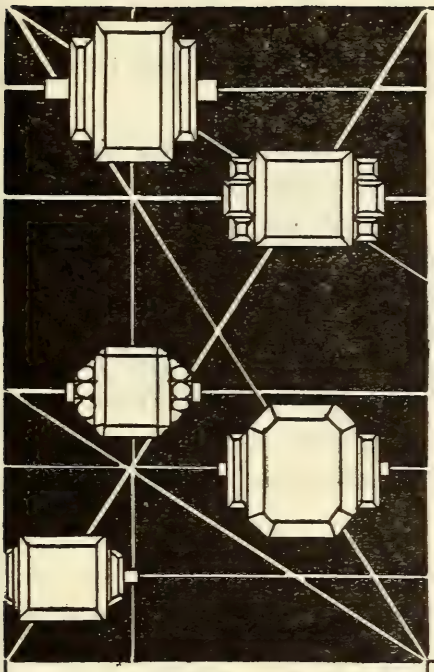
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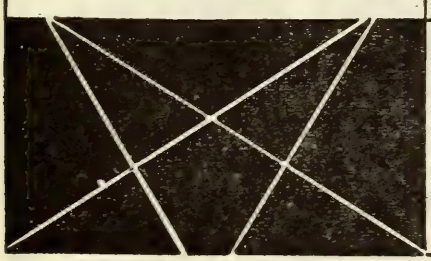
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Peter Ilich Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Leningrad.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Leningrad on February 20, 1896, was also based on the sketches for this Symphony.

* * *

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must also soon go to London. I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one,* but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tchaikovsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boïto,

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"I shall not delay a second longer, Leonidas, in obtaining the services of a specialist from the Home Service Division of the Edison Company," continued Mrs. McRaddish, "it is easy to see you cannot read properly under such a light."

"Oh, but the cost, the cost," stammered the old duffer.

"There is no charge, silly," replied the brighter half of the family.

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Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert, Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony,

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and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a Requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Leningrad in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at Leningrad October 28, 1893. The programme included an overture to an

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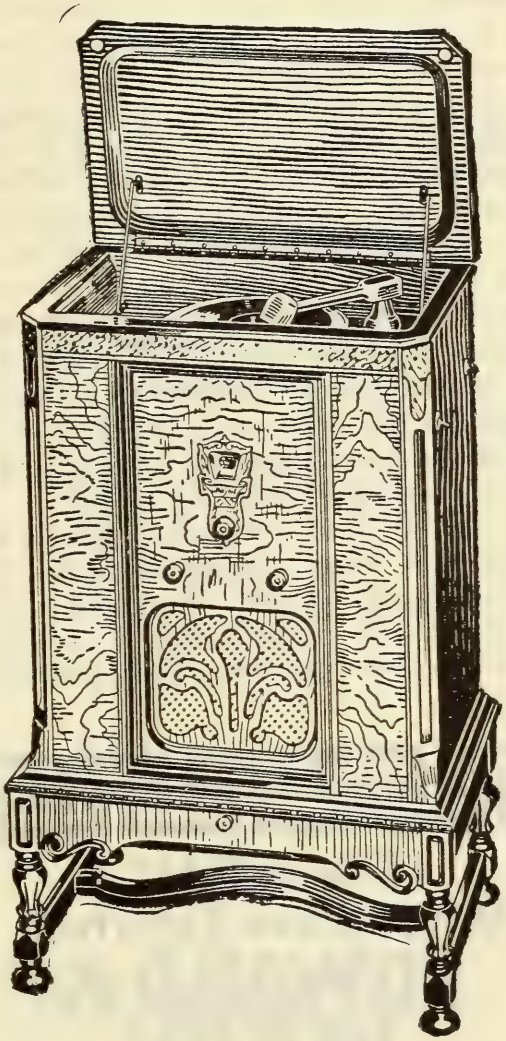
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unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk



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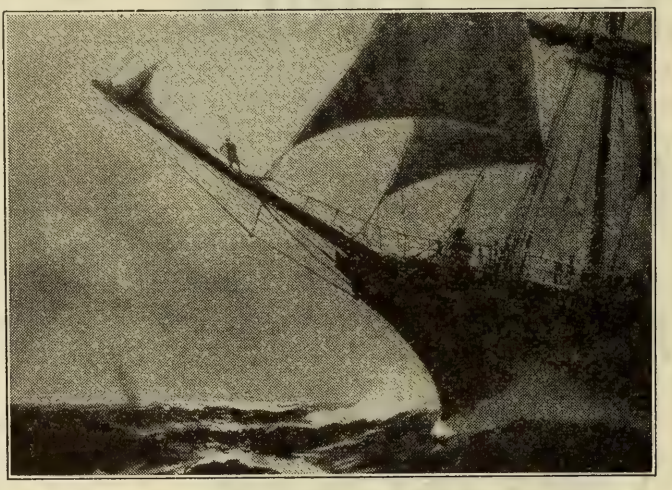
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about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity



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that Burleigh might have envied. We have been assured by other Russians who knew Tchaikovsky that he killed himself, nor was the reason for his so doing withheld. Peter's brother Modest gives a circumstantial account of Peter's death from natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often

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Each hearer has his own thought when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years



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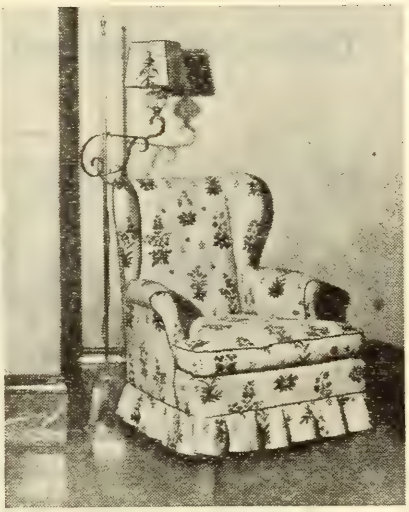
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*Note the effect of the constant drum-beats in O'Neill's "The Emperor Jones."

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struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not like Tchaikovsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance, it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound from the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's drum has "the innuendo of design"; we are not sure but he worshipped it with fetishistic honors; surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"

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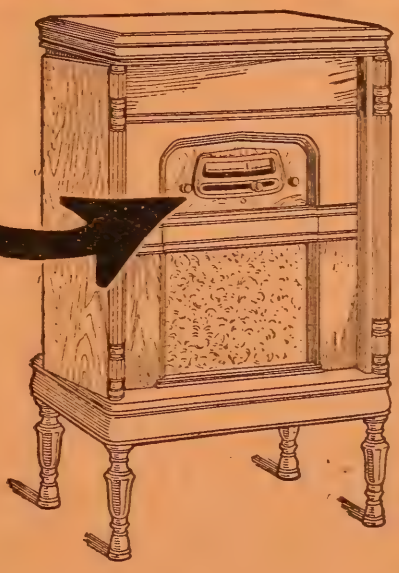
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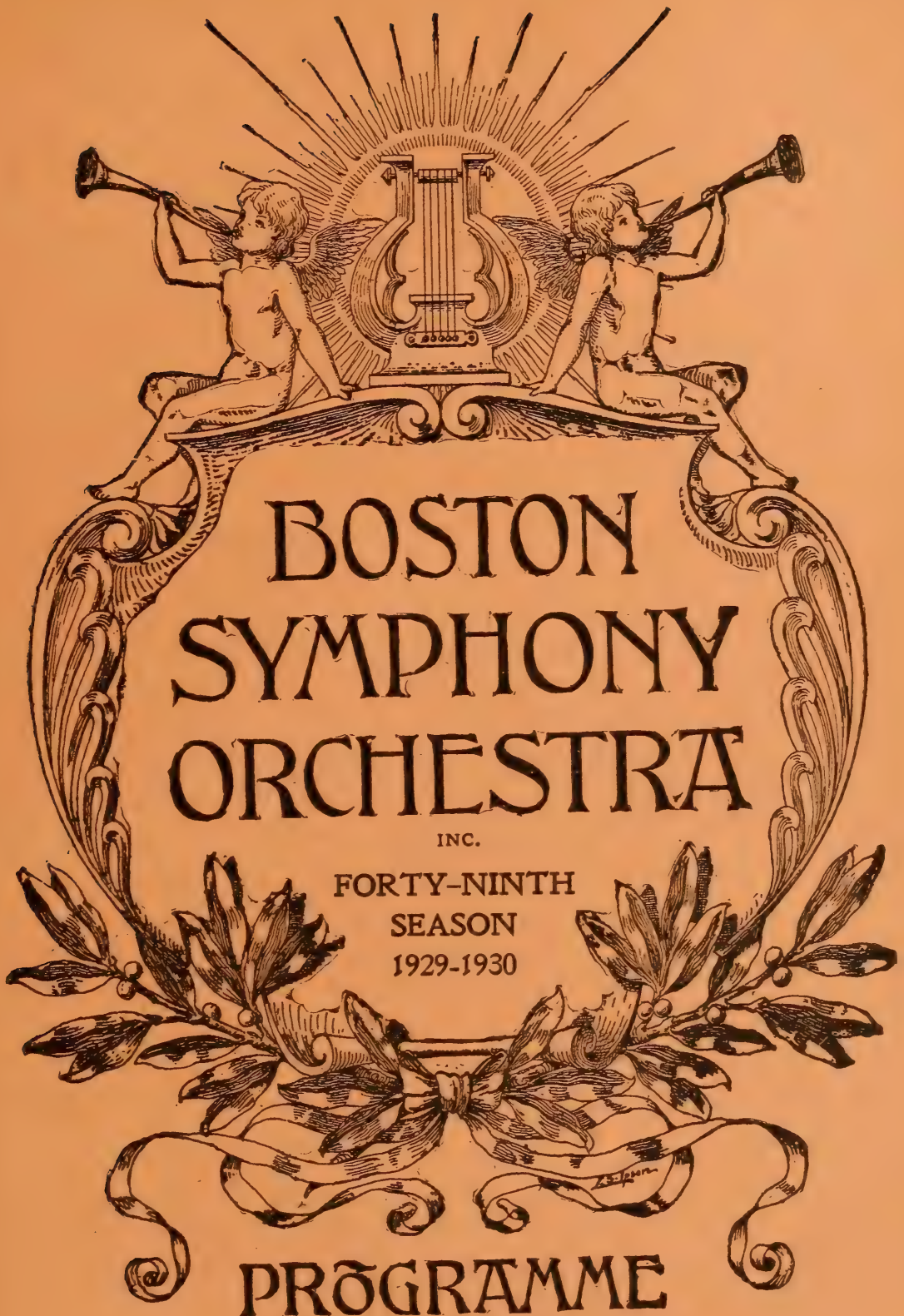
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FORTY-NINTH SEASON, 1929-1930

Programme

TUESDAY AFTERNOON, MARCH 11, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
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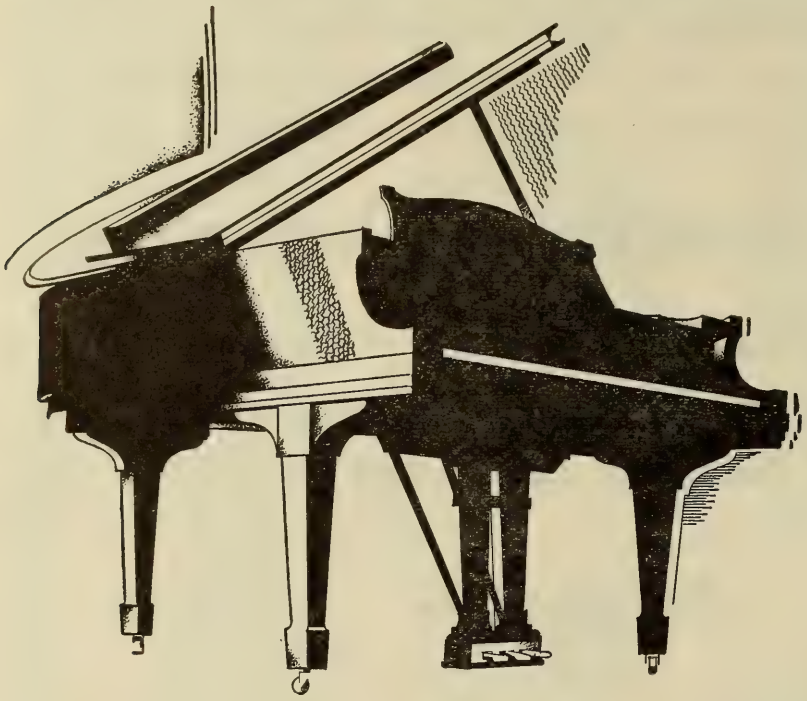
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Artières, L.
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Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.
Fiedler, A.

Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
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Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
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Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
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Tubas.

Sidow, P.
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Harps.

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III. Dialogue of the Wind and the Sea.

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"The Sea" (Three Orchestral Sketches): I, From Dawn Till Noon on the Ocean; II, Frolics of Waves, III, Dialogue of Wind and Sea . . . . . Achille Claude Debussy

(Born at Saint-Germain (Seine and Oise), France, August 22, 1862; died at Paris, March 26, 1918)

These orchestral pieces ("La Mer: De l'aube à midi sur la mer; II, Jeux de Vagues; III, Dialogue du vent et de la mer—trois esquisses symphoniques") were performed for the first time at a Lamoureux concert in Paris, October 15, 1905. The concert, the first of the season of 1905–06, was also the twenty-fifth anniversary of the establishment of the Concerts Lamoureux. Camille Chevillard conducted.

Debussy wrote in August, 1903, from Bichain to his publisher Jacques Durand that he was at work on "La Mer." "If God will be good to me, the work will be in a very advanced state on my return [to Paris]." He wrote later that the sketches would have these titles; "Mer belle aux Iles Sanguinaires"; "Jeux de Vagues"; "Le vent fait danser la mer"; and in September he said the work was intended for Chevillard. In September, 1904, he wrote from Dieppe, "I wanted to finish 'La Mer' here, but I must still work on the orchestration, which is as tumultuous and varied as the——sea (with all my excuses to the latter)." In January, 1905, he was not sure that the title, "De l'aube à midi sur la mer" would do: "So many contradictory things are dancing in my head, and this last attack of grippe has added its particular dance." He also wrote that he



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had remade the end of "Jeu de Vagues." He was disturbed because Chevillard spoke of the difficulties in the music, but if he gave the score to Colonne there might be a row. In July and September, 1905, he complained of "very curious corrections" made by some one in the proofs; and the idea of a performance at Chevillard's first concert seemed to him as bad as a performance at the last one of the season: "I am not so proud as to believe that 'La Mer' can be a check to Wagner and Mlle. Litvinne together." At rehearsal it was found that the proofs had been badly read.

The Sketches, dedicated to Jacques Durand, were published at Paris in 1905. Debussy made an arrangement for two pianos; André Caplet made one in 1908 for three pianos.

The first performance in the United States was in Boston at a concert of the Boston Symphony Orchestra on March 2, 1907. "La Mer" was performed again that season by request on April 20, 1907. There were later performances on March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928.

"From Dawn till Noon on the Ocean" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, tam-tam, two harps, and strings.

"Frolics of Waves" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, cymbals, triangle, a Glockenspiel (or celesta), two harps, and strings.

"Dialogue of Wind and Sea" is scored for piccolo, two flutes, two

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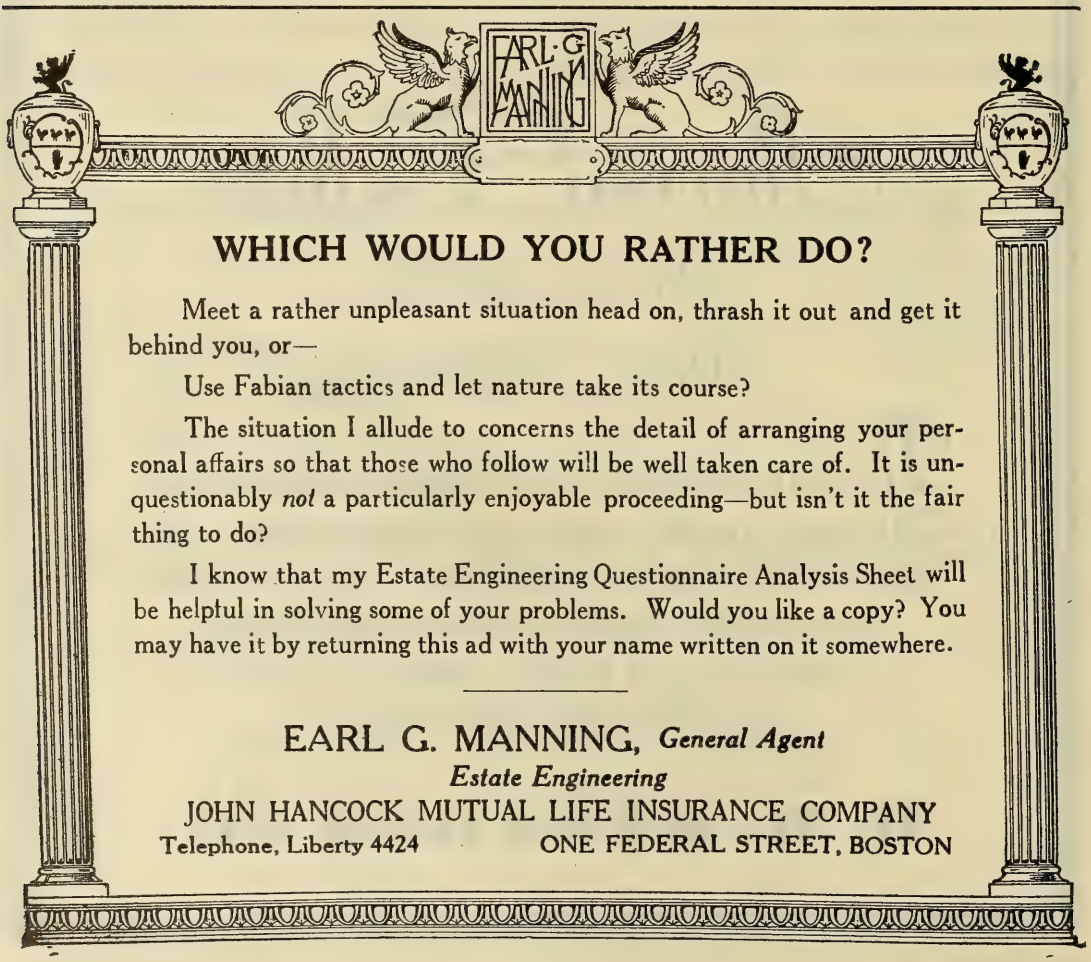
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oboes, English horn, two clarinets, three bassoons, double-bassoon, four horns, three trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, Glockenspiel, two harps, and strings.

* * *

These sketches are impressionistic. The titles give the cue to the hearer. As M. Jean d'Udine said of these very compositions: "When art is concerned, grammatical analyses belong to the kingdom of technical study; they have a didactic character and interest only professionals. The public demands logical analyses from the critics. But how can anyone analyze logically creations that come from a dream, if not from a nightmare, and seem the fairy materialization of vague, acute sensations, which, experienced in feverish half-sleep, cannot be disentangled? By a miracle, as strange as it is seductive, M. Debussy possesses the dangerous privilege of being able to seize the most fantastical sports of light and of fluid whirlwinds. He is cater-cousin to the sorcerer, the prestidigitator; his art rests almost wholly on the association of musical ideas whose relations are clearly perceived only in a state of semiconsciousness, with the condition of not thinking about them. It is an exclusively sensual art, wholly like that of Berlioz, situated almost outside of time, floating in space with the disturbing absence of rhythm shown by the careless, intoxicated butterfly, an art that is astonishingly French,



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Whether one disputes or agrees to this characterization of Debussy's art—the comparison of it with the art of Berlioz is at least surprising if not inexplicable—M. d'Udine's statement that these sketches do not submit to analysis is unanswerable. To speak of fixed tonalities would be absurd, for there is incessant modulation. To describe Debussy's thematic material without the aid of illustrations in notation would be futile. To speak of form and development would be to offer a stumbling-block to those who can see nothing in the saying of Plotinus, as translated by Thomas Taylor: "But the simple beauty of color arises, when light, which is something incorporeal, in reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

* * *

"Debussy has not wished to confide himself indefinitely to the rambling of his senses: he became jealous of his instinct. In 'La Mer' one will discover an effort to substitute for sensuous spontaneity of developments, the management of the mind."—Jacques Rivière.

* * *

Debussy was greatly pleased when "La Mer" was performed in

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Paris at a Franco-Italian concert conducted by Molinari in 1917: "I do not believe that the Parisians often have the opportunity of hearing a performance comparable to this; Molinari is a kind of sorcerer who has roused the orchestra from its apathy. As the instrumentalists have much talent, they played like angels. Are angels as good musicians as legends and the Primitives would have us believe?"

* * *

Debussy and the Sea

Debussy loved and respected the ocean. In 1905 he wrote from Eastbourne: "The sea rolls with a wholly British correctness. There is a lawn combed and brushed on which little bits of important and imperialistic English frolic. But what a place to work! No noise, no pianos, except the delicious mechanical pianos, no musicians talking about painting, no painters discussing music. In short, a pretty place to cultivate egoism."

At Le Puy near Dieppe, August, 1906: "here I am again with my old friend the sea, always innumerable and beautiful. It is truly the one thing in nature that puts you in your place; only one does not sufficiently respect the sea. To wet in it bodies deformed by the daily life should not be allowed; truly these arms and legs which move in ridiculous rhythms—it is enough to make the fish weep. There should be only Sirens in the sea, and could you wish that these estimable persons would be willing to return to waters so badly frequented?"

Houlgate, 1911: "Here life and the sea continue—the first to



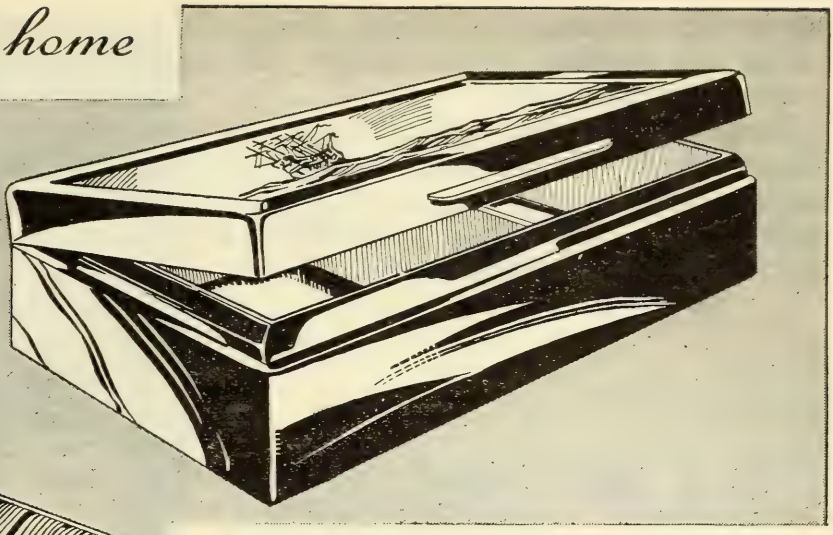
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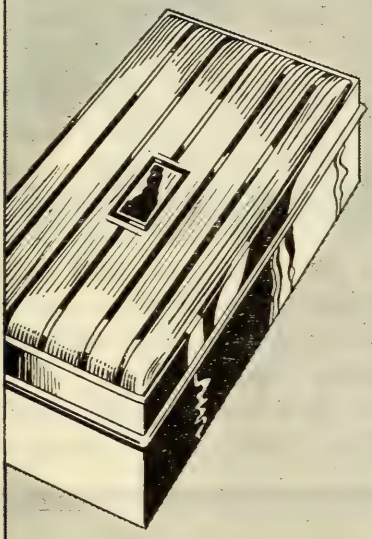
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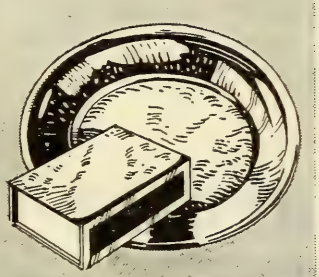
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contradict our native savagery, the second to accomplish its sonorous going and coming, which cradles the melancholy of those who are deceived by the beach."

Pourville, August, 1915: "Trees are good friends, better than the ocean, which is in motion, wishing to trespass on the land, bite the rocks, with the anger of a little girl—singular for a person of its importance. One would understand it if it sent the vessels about their business as disturbing vermin."

Bolero . . . . . Joseph Maurice Ravel

(Born at Ciboure (Basses-Pyrénées) France, on March 7, 1875; living at Montfort-l'Amaury and Paris)

This Bolero, dedicated to Ida Rubinstein, was brought out by her and danced by her at Paris in November, 1928. Alexandre Benoist designed the settings and the costume to represent a scene that Goya might have painted: a Spanish inn, with the dancer on a trestle table, men surrounding it. At first calm, the actors on the Parisian stage were little by little excited to frenzy as the dancer became more and more animated. Knives were drawn—the woman was tossed from arms to arms, until her partner intervened; they danced until quiet was restored. So was the scene described by French and English reporters.

The first performance in the United States of this Bolero as a concert piece was by the Philharmonic Society of New York, Mr. Toscanini

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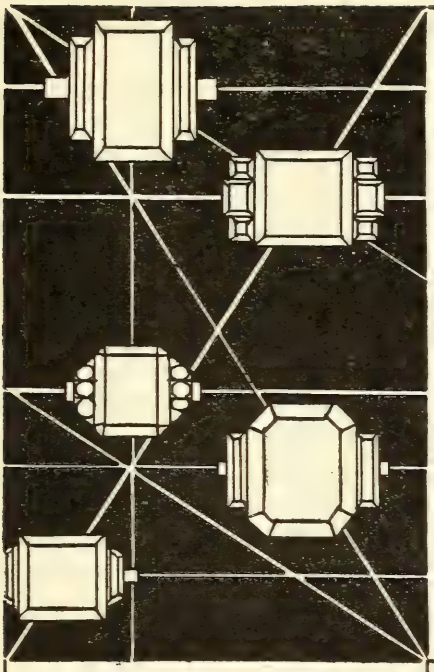
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conductor, on November 14, 1929. The first performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on December 6, 1929.

Tempo di ballo, moderato assai, 3-4. A drum gives the dance rhythm, which is maintained throughout; a flute announces the theme, which is taken up by wind instruments in turn; then by groups of instruments. There is a crescendo for about twenty minutes, until there is an explosive modulation—brass and percussion instruments swell the din until at last there is what has been described as a "tornado of sound."

M. Prunières called attention to the fact that Ravel was not the first to repeat a simple, common theme until by the monotony of tune and rhythm the hearer was excited (as are Oriental hearers by the same method). Padilla, the composer of "Valencia," had worked this obsession by the repetition of a tune for at least twenty times.

Ravel's Bolero calls for these instruments: piccolo, two flutes, two oboes, oboe d'amour, English horn, two clarinets, one E-flat clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones bass tuba, three saxophones, kettledrums, side drums, cymbals, tam-tam, celesta, harp, and the usual strings.

***

The Bolero is not a very ancient dance of Spain. It is said that Don Sebastian Terezo, an accomplished and celebrated dancer of his time, invented it about 1780. It is a modest, noble dance, much more decent than the fandango, but, like that dance, it is performed by two persons. By its beauty, the significance of its movements, and its

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My Daughter has Eloped Shouted Rufus, hoarsely

"I knew she'd run away with the iceman sooner or later," bandied his ball and chain, sarcastically.

"Then it's your fault, my sweet," grumbled the old fogy, "you should have followed the advice of that Home Service Specialist from the Edison Company, and installed an electric refrigerator."

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compelling effect on eyes and ears, it is incomparable. While its rhythm is strongly marked, it has a lyrical character. In tempo and in its measures, it resembles the minuet—according to Albert Czerwinski, a dancing teacher at Danzig—but it impresses by rhythmic accentuation rather than by melodic variety. There are sections of the dance. First comes the *paseo* or promenade, like a prelude or an introduction. Then follow the *traversia* for the changing of places; the *differencia* for changing a second time; the *finale* to regain the first places; the *bien parado*, steps and graceful attitudes performed by the dancing couple facing another couple that is not dancing. Is not Desrat mistaken in saying that the Bolero is in two-time? The music of all the Boleros we have seen is in 3-4 or 3-8, but Blasis also says that the Bolero is usually in duple time. The step is at first low and gliding, but always well marked.

On the stage this dance is performed by several couples. One of the most graceful attitudes is the *dar la vuelta*, in which the dancers are face to face after a half-turn. The woman's part in the dance is much more expressive, more passionate than that of the man.

The name "Bolero" or "Volero" is supposed by some to come from *volar*, to fly, "because a Manchega expert had danced the Seguidillas so wonderfully and lightly that he seemed to fly." Is the Bolero the outcome of the Seguidillas? When the Bolero or Fandango is danced as a ballet by eight persons, it is usually called the Seguidillas.

***

The Bolero is to be found in some operas, as in Auber's "La Muette di Portici" ("Masaniello"), Act I, Scene 3, Allegretto moderato, C major, 3-4; Méhul's "Les deux Aveugles de Tolède"; Weber's stage music for "Preciosa." Perhaps the most famous Bolero in opera is that sung by the Duchess Hélène in the fifth act of Verdi's "Vêpres Siciliennes" (Allegro, A minor—A major, 3-4), sung first in Paris by Mme. Cruvelli; in Boston by Mme. Colson, when Verdi's opera was first performed here on January 2, 1860—this Bolero has often been sung here in concert halls. There are Boleros for orchestra by Alexandra Josifovna, Grand Duchess of Russia; T. A. Kui, J. L. Nicode, Pachulski; songs by

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Gounod, Lacome d'Estalenx; piano pieces, of which Chopin's is the best known, although it has little true Spanish character, and might be called a *Boléro à la Polonaise.* Nevertheless Chopin received 500 francs for it when it was published as a "Souvenir d'Andalousie."

***

The Bolero has been noticed by English poets. Byron, in a song intended for the first canto of "Childe Harold," but replaced (Verse LXXXIV) by the lines "To Inez," wrote in praise of the lovely girl of Cadiz:

> And when beneath the evening star,
> She mingles in the gay Bolero,
> Or sings to her attuned guitar
> Of Christian knight or Moorish hero.

Thomas Hood introduced the dance in his "Drinking Song," by a member of a Temperance Society, as sung by Mr. Spring at Waterman's Hall:

> The vintage, they cry, think of Spain's and of France's,
> The jigs, he boleros, fandangos and jumps;
> But water's the spring of all civilized dances,
> We go to a ball not in bottles, but *pumps!*
> Then hey for a bucket, a bucket, a bucket,
> Then hey for a bucket, filled up to the brim!
> Or, best of all notions, let's have it by oceans,
> With plenty of room for a sink or a swim!

William Beckford, for his delightful "Italy, with Sketches of Portugal and Spain," delightful for its malice and cynicism as well as for the graphic description of scenery, cities, men, women, and manners, did not hesitate to coin the verb "to bolero": "Thirteen or fourteen couples started and boleroed and fandangoed away upon a thick carpet for an hour or two, without intermission. There are scarcely any boarded floors in Madrid; so the custom of dancing upon rugs is universally established"* (Vol. II, Letter XVI).

*Beckford's Letters from Spain were written in 1785, 1787, and 1795. They were first published in 1834.

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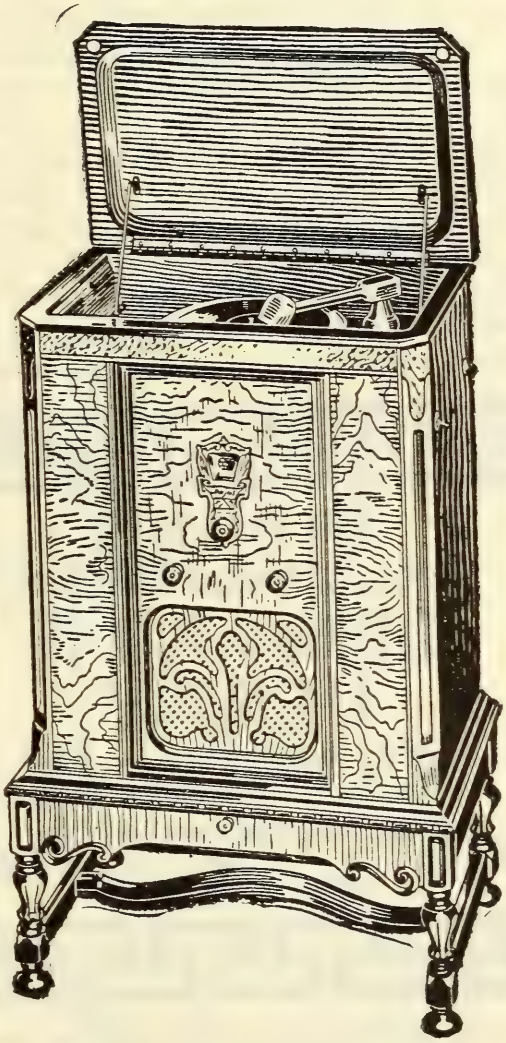
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He himself, at Señor Pacheco's at Madrid, danced a bolero, snapping his fingers and stamping his feet, while twenty voices accompanied with "its appropriate words" in full chorus; but he admits that he committed solecisms in good dancing at every step. "I am more than apt to conjecture we were but very slightly entitled to any applause; yet the transports we called forth were as fervid as those the famous Le Pique excited at Naples, in the zenith of his popularity." At last the Duchess of Ossuna, the patroness of the composer Boccherini, said to Beckford, in the plainest language: "You are making the greatest fool of yourself I ever beheld; and as to those riotous self-taught hoydens, your partners, I tell you what, they are scarcely worthy to figure in the third rank at a second-rate theatre."

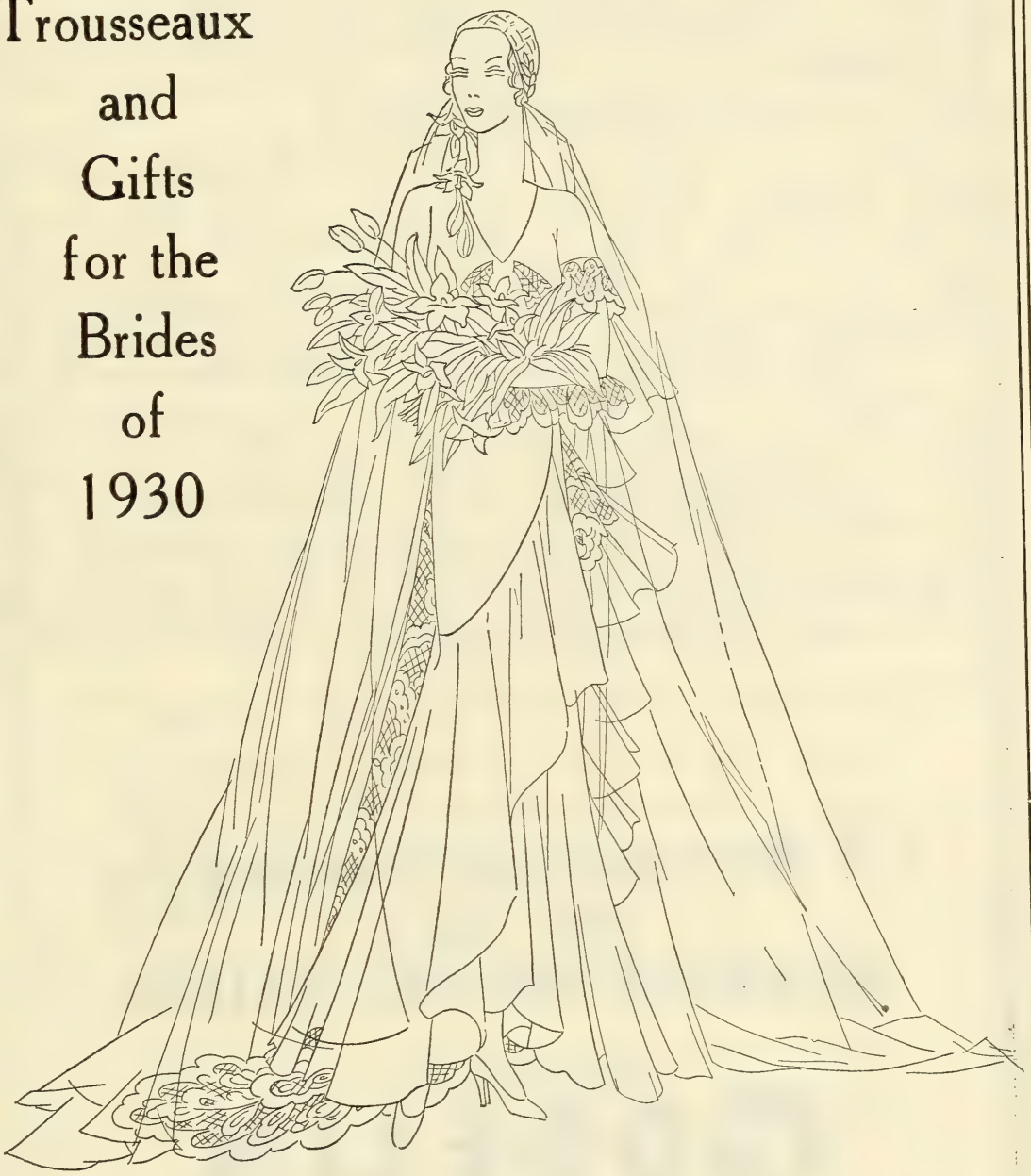
* * *

When Ravel's Bolero was first performed, people surrounded the table on which Mlle. Rubinstein danced. Havelock Ellis, in "The Soul of Spain," states that a characteristic of Spanish dancing, and especially of the most typical type, called flamenco, lies in its accompaniments, and particularly in the fact that under proper conditions all the spectators are themselves performers. "In flamenco dancing, among an audience of the people, everyone takes a part, by rhythmic clapping and stamping, and by the occasional prolonged 'oles' and other cries by which the dancer is encouraged or applauded. Thus the dance is not a spectacle for the amusement of a languid and passive public, as with us. It is rather the visible embodiment of an emotion in which every spectator himself takes an active and helpful part; it is, as it were,

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a vision evoked by the spectators themselves and upborne on the continuous waves of rhythmical sound which they generate. Thus it is that, at the end of a dance, an absolute silence often falls, with no sound of applause: the relation of performer and public has ceased to exist. So personal is this dancing that it may be said that an intimate association with the spectators is required for its full manifestation. The finest Spanish Dancing is at once killed or degraded by the presence of an indifferent or unsympathetic public, and that is probably why it cannot be transplanted, but remains local."

There is a vivid description of dancing in and out of Spanish theatres in Richard Ford's "Gatherings from Spain."* He speaks of the contagious excitement which seizes the spectators, who, like Orientals, beat time with their hands in measured cadence, and at every pause applaud with cries and clappings. "Dancing among Spanish ladies of a high order was introduced with the Bourbons, but the lower classes adhered to the primitive steps and tunes of their Oriental forefathers. In the theater the sound of the castanet awakens the most listless. The sharp, spirit-stirring click is heard behind the scenes—the effect is instantaneous—it creates life under the ribs of death—it silences the tongues of countless women—*on n'écoute que le ballet.* The curtain draws up; the bounding pair dart forward from the opposite sides like two separated lovers, who, after long search, have found each other again, nor do they seem to think of the public, but only of each other; the glitter of the gossamer costume of the Majo and Maja seems invented for this Dance—the sparkle of the gold lace and silver filigree adds to

*"Gatherings from Spain" was published in 1846.—P. H.

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the lightness of their motions; the transparent, form-designing *saya* of the lady heightens the charms of a faultless symmetry which it fain would conceal; no cruel stays fetter her serpentine flexibility. They pause—bend forward an instant—prove their supple limbs* and arms; the band strikes up, they turn fondly towards each other, and start into life. . . . The accompaniment of the castanet gives employment to their upraised arms. *'C'est,'* say the French, *'le pantomime d'amour.'* The enamored youth persecutes the coy, coquettish maiden; who shall describe the advances—her timid retreat; his eager pursuit, like Apollo chasing Daphne? Now they gaze on each other; now all is life, love, and action; now there is a pause. They stop motionless at a moment, and grow into the earth. It carries all before it. There is a truth which overpowers the fastidious judgment. Away, then, with the studied grace of the French danseuse, beautiful but artificial, cold and selfish as is the flicker of her love, compared to the real impassioned

*Yet the English have laughed at the Americans for certain prudish euphemisms.—P. H.

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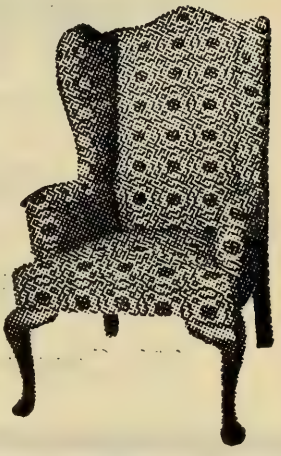
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abandon of the daughters of the South. There is nothing indecent in this dance; no one is tired or the worse for it; indeed, its only fault is its being too short, for, as Molière says, '*Un ballet ne saurait être trop long, pourvu que la morale soit bonne, et la métaphysique bien entendue.*' Notwithstanding this most profound remark, the Toledan clergy, out of mere jealousy, wished to put the Bolero down, on the pretense of immorality. The dancers were allowed in evidence to give a view to the court; when they began, the bench and bar showed symptoms of recklessness, and, at last, casting aside gowns and briefs, both joined, as if tarantula-bitten, in the irresistible capering. Verdict, for the defendant with costs."

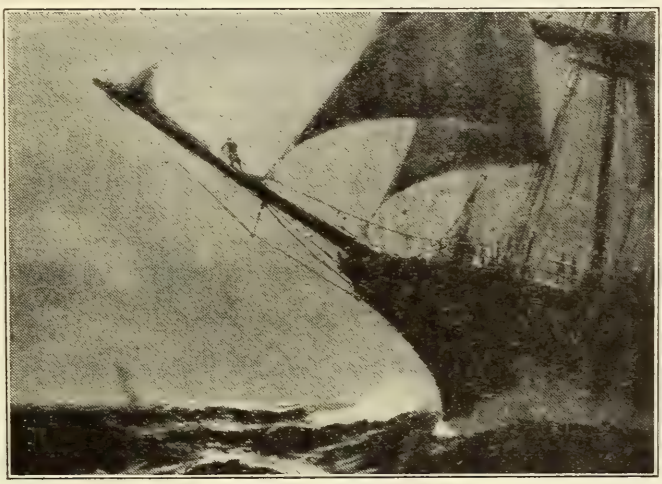
SYMPHONY IN D MINOR, FOR ORCHESTRA . . . . CÉSAR FRANCK

(Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that year.

The symphony, dedicated to Henri Duparc, is scored for two

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony. "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.



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Vincent d'Indy in his life of Franck* gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which

*Translated by Mrs. Newmarch.



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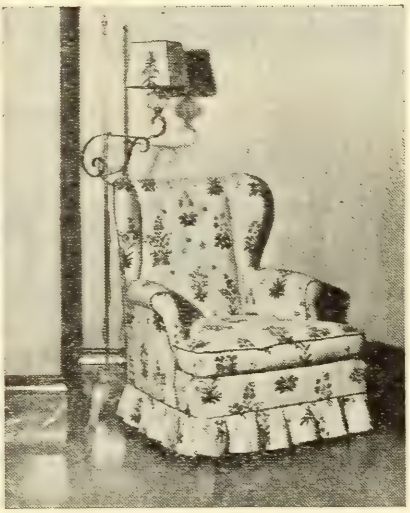
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'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

* * *

Vincent d'Indy in his Life of Franck describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex, and saying particularly that this symphony was "the affirmation of impotence pushed to dogma." Perhaps Gounod made this speech; perhaps he didn't; some of Franck's disciples are too busy in adding to the legend of his martyrdom.

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement (violoncellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarked in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the *'Muss es sein?'* (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

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AM SPRINGBRUNNEN, ABENDLIED.....*Schumann*
LA CAMPANELLA.....*Paganini*

Sunday
MAR. 23
at 3.30

BRAHMS FESTIVAL
(See page 35)

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II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures, the chief theme appears, dolce cantabile, in violoncellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in violoncellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

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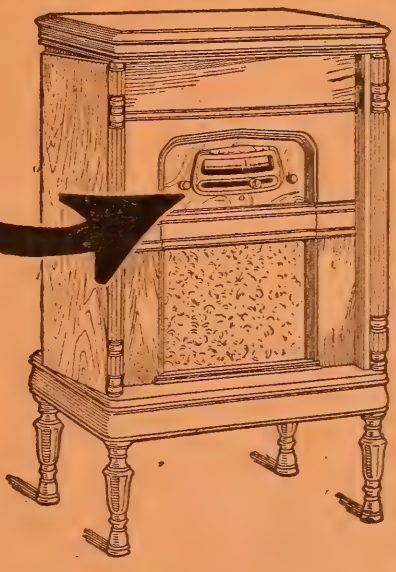
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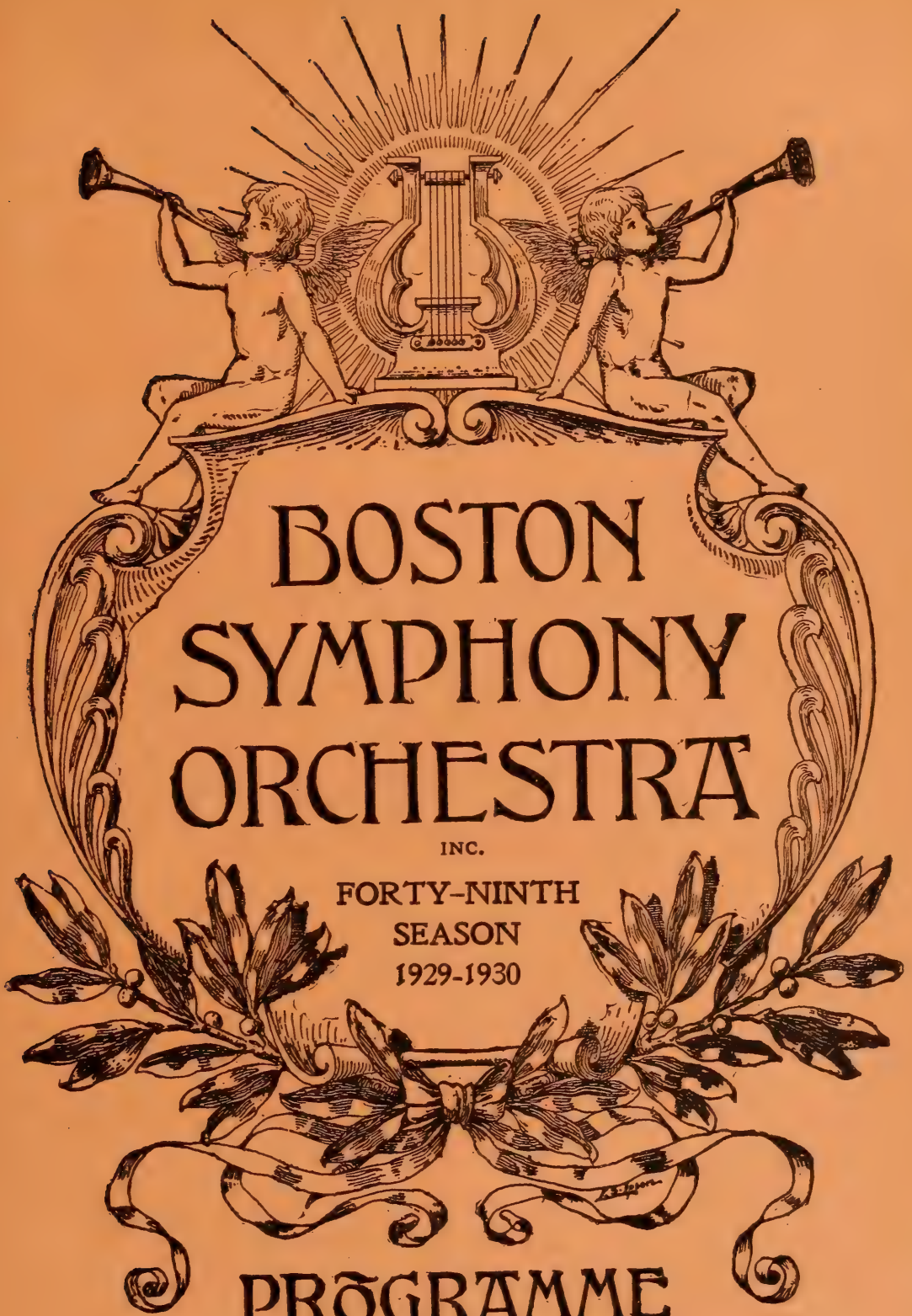
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FORTY-NINTH SEASON, 1929-1930

Programme

TUESDAY AFTERNOON, APRIL 22, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

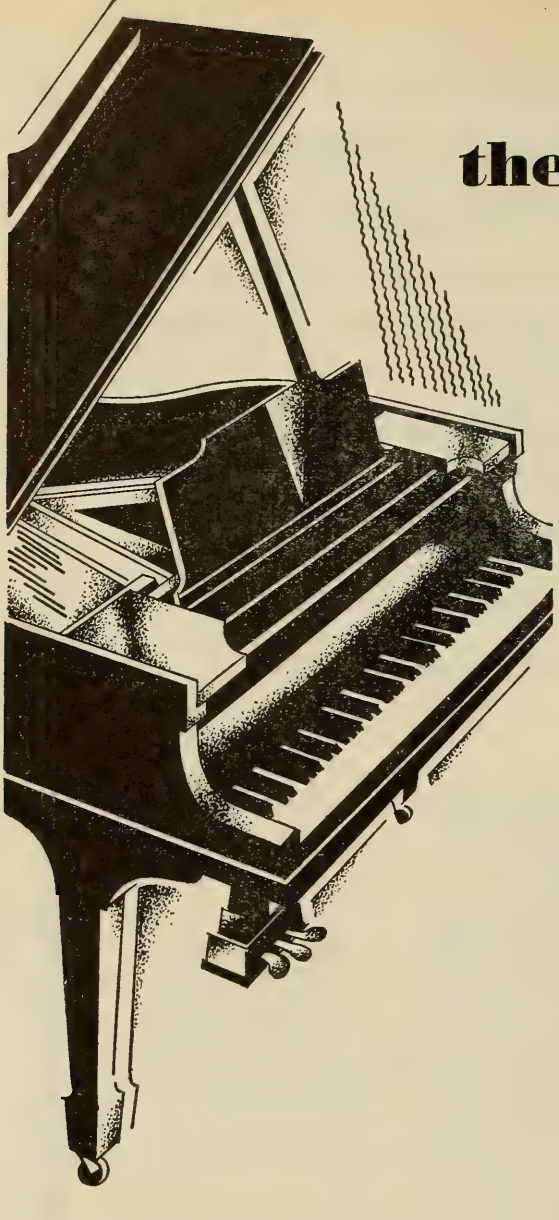
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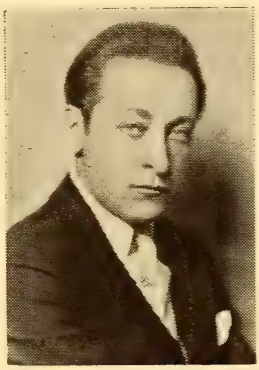
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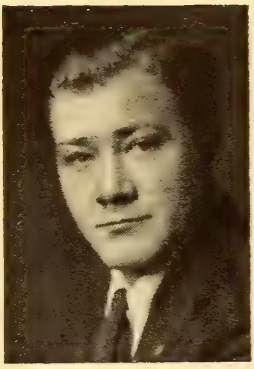
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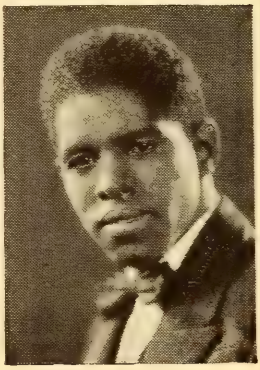
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III. Allegro giocoso.
IV. Allegro energico e passionato.

There will be an intermission of ten minutes after Beethoven's symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music collection of the Boston Public Library one week before the concert



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To sail January 21, 1931

¶ The Cruise Ship will again be the "Columbus" — which is the largest and fastest ship ever to sail round the world. Because of her superior speed, the time spent at sea will be less than on other cruises — and the length of the Cruise will be reduced to 107 days without reducing the number of places visited or the shore programs. ▲ With visits to all the usual Round-the-World-Cruise countries and to *Penang, Malacca, Zamboanga, Macassar* — and trips to *Bali* and *Angkor Wat.* $2000 and up.

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¶ This cruise is timed to be in *Nice* for the famous Carnival. It will visit five of the larger and historic Mediterranean islands — *Sicily, Malta, Cyprus, Rhodes* and *Corsica* — and several of those smaller Mediterranean cities which are truly typical — as *Palermo, Taormina, Cattaro* and *Ragusa.* With ten days in Egypt and the usual visits to *Algiers, Tunis, Naples, Venice, Constantinople, Athens* and the *Riviera.* Rates, $1000 and upward.

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BOSTON, MASSACHUSETTS

Overture to "Leonore" No. 3, Op. 72 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theatre an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Cache; Wachthauptmann, Meister. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." Beethoven had received the text in 1804. He worked on the music the following summer at Hetzendorf. On his return to Vienna, rehearsals were begun. In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, it was now (1805), somewhat defective, simply from lack of stage experience."

In the year that saw the production of "Fidelio," Napoleon's army



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was hastening toward Vienna. There was an exodus from the town of the nobility, merchants, and other residents. The vanguard of the French army entered on November 13. Those of the Viennese who would have appreciated the opera had fled the town. The theatre was not well filled. Many in the audience were or had been officers in Napoleon's army. The success of the opera was small. Only two performances followed the first. At the first and at the second the overture, "Leonora," No. 2, was performed. Dr. Henry Reeve, not a musician, heard the opera at the third performance. He gave an account of what took place: "Beethoven presided at the pianoforte and directed the performance himself. He is a small, dark, young-looking man, wears spectacles, and is like Mr. Koenig.* This is the first opera he ever composed, and it was much applauded; a copy of complimentary verses was showered down from the upper gallery at the end of the piece.† . . . The story and plan of the piece are a miserable mixture of low manners and romantic situations; the airs, duets, and choruses equal to any praise. The several overtures, for there is an overture to each act,‡ appear to be too artificially composed to be generally pleasing, especially on first being

*Koenig was the inventor of a printing press.

†The verses were written by Beethoven's friend Stephan von Breuning. He had the printed copies distributed among the audience.

‡It is not easy to know what is here meant. There were not any entr'actes for the opera, which was in three acts when it was first produced.

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heard. Intricacy is the character of Beethoven's music, and it requires a well-practiced ear or a frequent repetition of the same piece to understand and distinguish its beauties."

The key of the "Leonore" Overture No. 3 is C major. A short fortissimo is struck. It is diminished by wood-wind and horns, then taken up, piano, by the strings. From this G there is a descent down the scale of C major to a mysterious F-sharp. The key of B minor is reached, finally A-flat major, when the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera), is played. The theme of the Allegro, C major, begins pianissimo, first violins and violoncellos, and waxes impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call off stage. The twice-repeated call is answered in each instance by the short song of thanksgiving from the same scene. Leonore's words are: "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part

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(flute solo). The third part is developed in general as the first part and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J. Webb was the conductor. The score and the parts were borrowed; for the programme of a concert by the Society on January 24, 1852, states that the Overture was then "presented by C. C. Perkins, Esq."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

Symphony No. 6, in F major, "Pastoral," Op. 68

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This symphony—"Sinfonia pastorale" was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theatre an der Wien, Vienna, December 22, 1808. The symphony was described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*).

THE NEW

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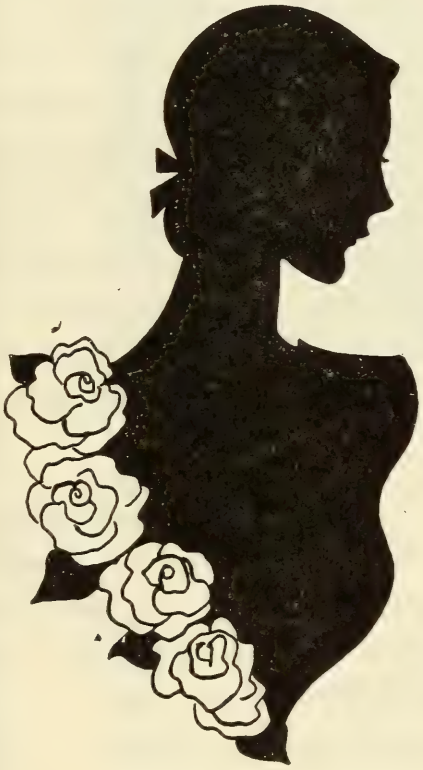
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All the pieces performed were by Beethoven: an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style from the Mass in C major, with chorus and solos; Fantasie for pianoforte solo; Fantasie for pianoforte, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

J. F. Reichardt wrote a review of the new works. He named, but incorrectly, the subtitles of the Pastoral Symphony, and added, "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the violoncello part alone—and the violoncellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." No record of the reception by the audience of the new works has come down to us. Reichardt censured the performance of the Hymn—a Gloria—and



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the Sanctus, and said that the piano concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

* * *

In a letter to Breitkopf and Härtel, Leipsic, written on March 4, 1809, Beethoven says: "You will receive to-morrow a list of small improvements which I made during the performance of the symphonies—when I gave them to you I had not heard a note of either. One must not pretend to be so divine as not to make improvements here and there in one's creations. Herr Stein offers to you to transcribe the Symphonies for two pianofortes; write to me whether you wish that, or whether you wish and are willing to pay."

The Pastoral was described on the programme of 1808 as follows:—

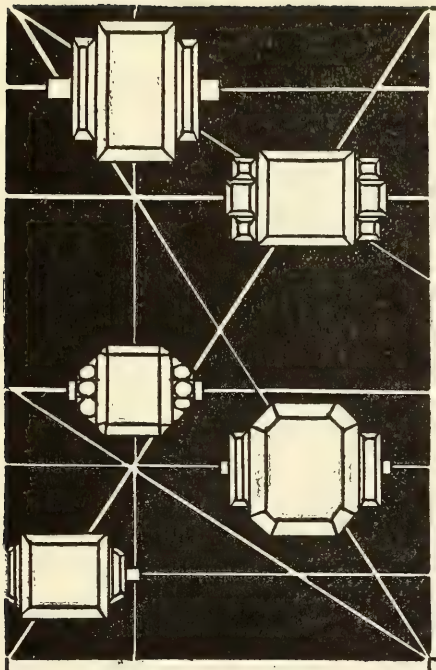
Pastoral Symphony [No. 5 (*sic*)], more expression of feeling than painting.
First Piece. Pleasant feelings which awake in man on arriving in the country.
Second. Piece. Scene by the brook.
Third Piece. Jovial assemblage of the country folk, in which appear suddenly



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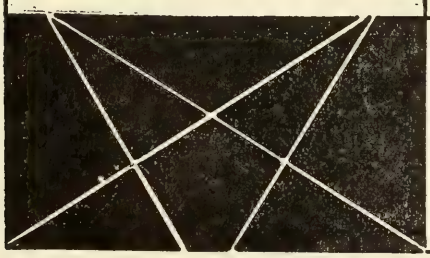
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Fourth Piece. Thunder and storm, in which enter
Fifth Piece. Beneficial feelings, connected with thanks to the Godhead after the storm.

The headings finally chosen are on the title-page of this Programme Book. The descriptive headings were probably an afterthought. In the sketch-book, which contains sketches for the first movement, is a note: "Characteristic Symphony. The recollections of life in the country." There is also a note: "The hearer is left to find out the situations for himself."

M. Vincent d'Indy in his "Beethoven" (Paris, 1911) devotes several pages to Beethoven's love of nature. "Nature was to Beethoven not only a consoler for his sorrows and disenchantments; she was also a friend with whom he took pleasure in familiar talk, the only intercourse to which his deafness presented no obstacle." Nor did Beethoven understand Nature in the dryly theoretical manner of Jean Jacques Rousseau, whose writings then were in fashion, for there could be no point of contact between the doctrines of this Calvinist of Geneva and the effusions of Beethoven, a Catholic by birth and by education. Nor did Beethoven share the views of many romantics about Nature. He would never have called her "immense, impenetrable, and haughty," as Berlioz addressed her through the mouth of his Faust. A little nook, a meadow, a tree,—these sufficed for Beethoven. He had so penetrated the beauty of nature that for more than a dozen years all his music was impregnated by it.

His bedside book for many, many years soon after his passion for Giulietta Guicciardi was the "Lehr und Erbauungs Buch" of Sturm.

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"Your brilliance is excelled only by your laziness," retorted the little lady.

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Passages underscored show the truth of the assertions just made, and he copied these lines that they might always be in his sight: "Nature can be justly called the school of the heart; it shows us beyond all doubt our duty towards God and our Neighbor. I wish therefore to become a disciple of this school, and offer my heart to it. Desirous of self-instruction, I wish to search after the wisdom that no disillusion can reject; I wish to arrive at the knowledge of God, and in this knowledge I shall find a foretaste of celestial joys."

M. d'Indy draws a picture of the little *Wirthschaften* in the suburbs of the large towns, humble inns "not yet ticketed with the pompous barbarism of 'restaurant.'" They were frequented by the bourgeoisie, who breathed the fresh air and on tables of wood ate the habitual sausage and drank the traditional beer. There was a dance hall with a small orchestra; there was a discreet garden with odorous alleys in which lovers could walk between the dances. Beyond was the forest where the peasant danced and sang and drank, but the songs and dances were here of a ruder nature.

Beethoven, renting a cottage at Döbling, Grinzing, or Heiligenstadt, which then were not official faubourgs, could in a few minutes be in the forest or open country. Thus influenced, he wrote the pianoforte sonatas, Op. 28 and Op. 31; the "Waldstein" sonata; the violin sonata, Op. 30, No. 3; three movements of the seventh quartet (1806); the sixth, seventh, and eighth symphonies; and the tenth sonata for violin, Op. 96; also Village Dances, the finales of Trios, Op. 70, No. 2, and Op. 97, and the pastoral entr'acte of "Egmont."

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Concerto No. 5	Bachaus—Royal Albert Hall Orchestra
Sonata No. 9	Isolde Menges and Arthur de Greef
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* * *

*I have condensed and paraphrased the beautiful pages of M. d'Indy (65–74). A translation into English of his "Beethoven" has been published by the Boston Music Company.—P. H.

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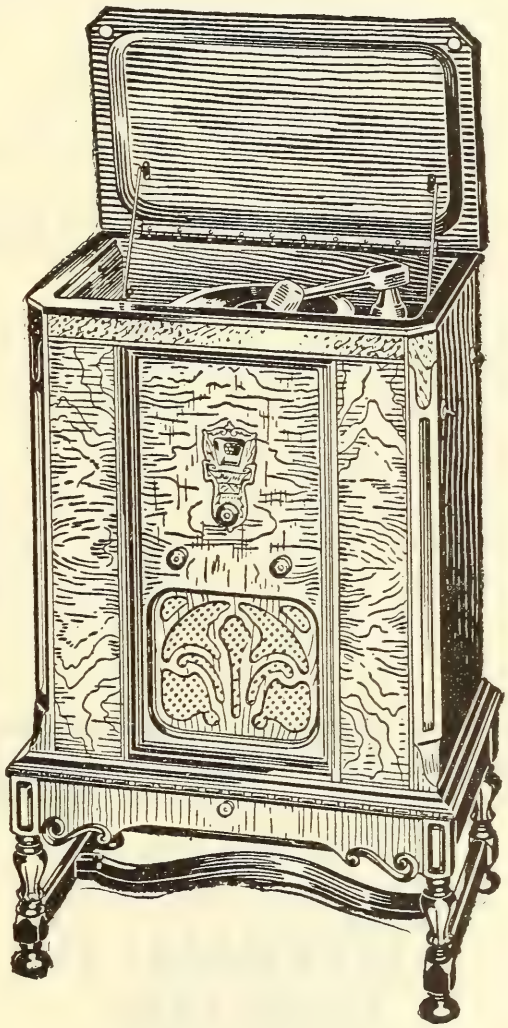
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It may here be said that some programme-makers give five movements to this symphony. They make the thunder-storm an independent movement. Others divide the work into three movements, beginning the third with the "jolly gathering of country-folk."

*See the volume of folk-songs collected by Professor Kuhac, of Agram.

†Beethoven in June, 1808, offered this symphony and the one in E minor, with the Mass in C and the violoncello sonata, A major, Op. 69, to Breitkopf and Härtel for 900 florins. This sum, however, "must be paid, according to *Vienna Currency*, in convention coin, and this must be expressly stated on the draft."

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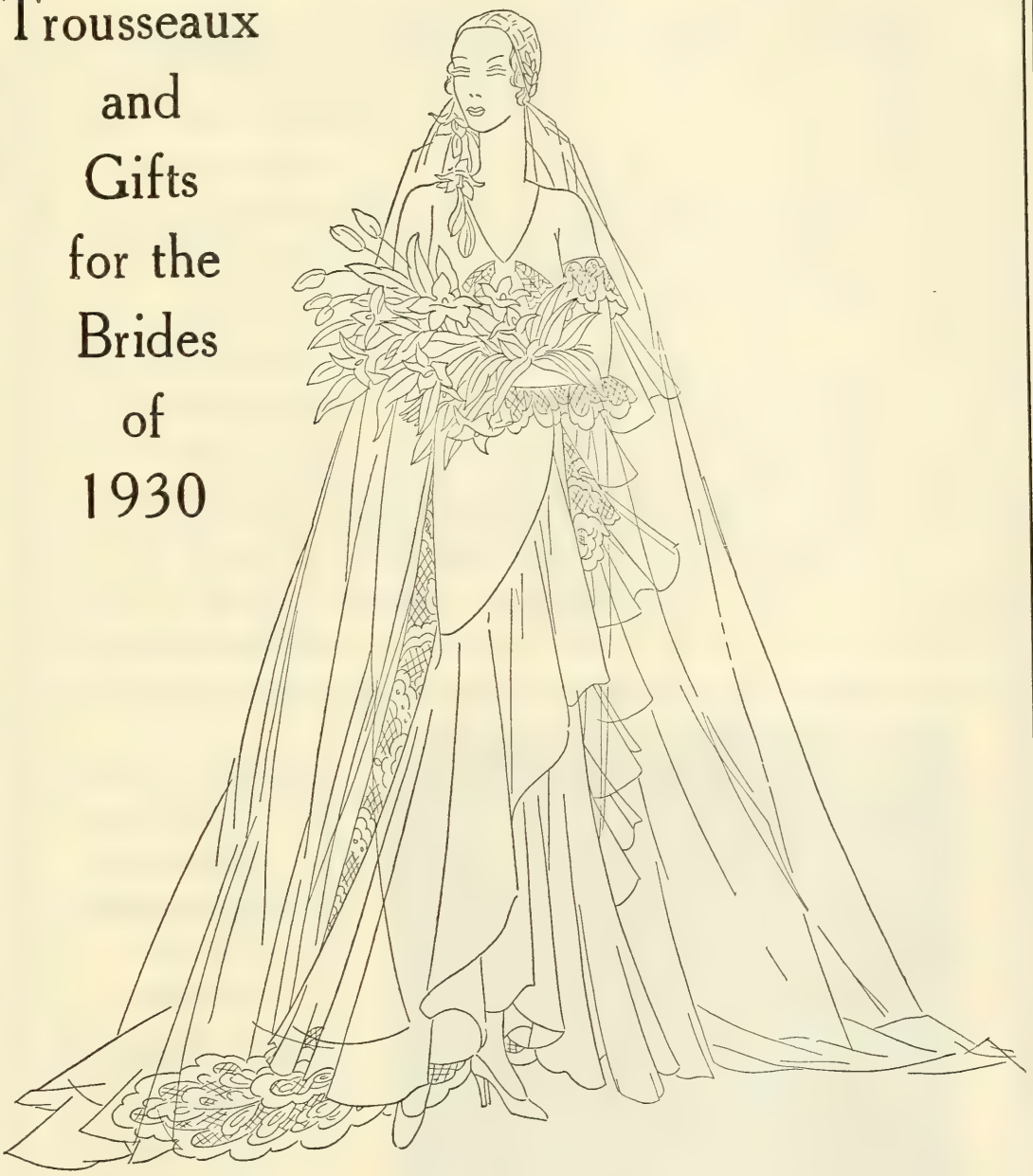
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Symphony in E minor, Op. 98 . . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra"—to quote from a review of the concert the next day—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of this orchestra on December 23, 1886. The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

The symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria: the Allegro and Andante during the first summer, the Scherzo and Finale during the last. Miss Florence May in her Life of Brahms says that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he (Brahms) found that the house in which he lodged had caught fire,



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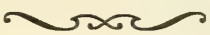
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and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her."

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." He was doubtful about its worth. He consulted his friends, and he and Ignaz Brüll played a pianoforte arrangement in the presence of several of them. He judged from their attitude that they did not like it and he was much depressed. There was a preliminary orchestral rehearsal at Meiningen in October, 1885, conducted by Hans von Bülow. Brahms arrived in time for the first performance. The symphony

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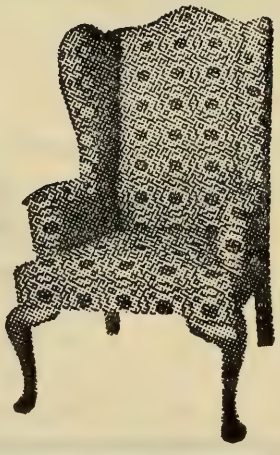
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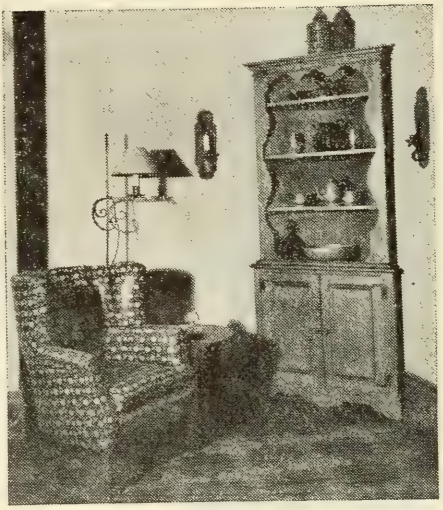
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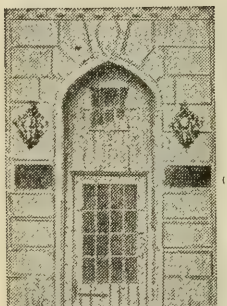


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was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be ac-



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List of Works Performed at the Afternoon Concerts during the Season 1929-1930

J. S. Bach		
Brandenburg Concerto No. 3 in G major, for String Orchestra	I.	December 10
Beethoven		
Symphony No. 5 in C minor, Op. 67	I.	December 10
Overture to "Leonore" No. 3, Op. 72	VI.	April 22
Symphony No. 6 in F major, Op. 68, "Pastorale"	VI.	April 22
Brahms		
Symphony No. 4 in E minor, Op. 98	VI.	April 22
Debussy		
"The Sea," Three Orchestral Sketches	V.	March 11
Franck		
Symphony in D minor	V.	March 11
Handel		
Concerto Grosso for String Orchestra, Op. 6, No. 10	IV.	February 25
Haydn		
Symphony in D major (with the Horn Call) (B. & H. No. 31)	IV.	February 25
Mozart		
Symphony in E-flat major (Koechel No. 543)	I.	December 10
Ravel		
Bolero	V.	March 11
Schubert		
Overture and First Ballet, from "Rosamunde"	III.	February 11
Symphony in B minor "Unfinished"	III.	February 11
Schumann		
Overture to Byron's "Manfred," Op. 115	II.	January 7
Symphony No. 2 in C major, Op. 61	II.	January 7
Strauss		
"Tod und Verklärung" ("Death and Transfiguration"), Tone Poem, Op. 24	III.	February 11
"Till Eulenspiegel's Merry Pranks," after the old-fashioned, Roguish Manner,—in Rondo Form, Op. 28	III.	February 11
Tchaikovsky		
Symphony No. 6 in B minor, "Pathetic," Op. 74	IV.	February 25
Wagner		
Prelude to Lohengrin	II.	January 7
The Ride of the Valkyries from "Die Walküre"	II.	January 7
Introduction to Act III, "Die Meistersinger von Nürnberg"	II.	January 7
Prelude to "Die Meistersinger von Nürnberg"	II.	January 7

In memory of William Howard Taft (September 15, 1857–March 8, 1930), the Funeral March from Beethoven's "Eroica Symphony" was played at the concert of March 11.

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Tuesday subscribers, who may be interested in the Friday Afternoon, Saturday Evening, or Monday Evening Series, are invited to inquire for particulars at the subscription office, Symphony Hall.

corded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome; he notes the appearance of a passage from Brahms's song, "Auf dem Kirchhofe," with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this, when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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YOUNG PEOPLE'S CONCERTS

THE AFTERNOONS OF

Wednesday, April 23, and Thursday, April 24, 1930

at 4 o'clock

BY THE

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

W. H. BRENNAN, Manager G. E. JUDD, Asst. Manager

Dr. Serge Koussevitzky and Richard Burgin will conduct.

There will be brief explanatory remarks with stereopticon slides, by Alfred H. Meyer

PROGRAMME FOR BOTH CONCERTS

Beethoven	First Movement from the Fifth Symphony, in C minor Allegro con brio.
Haydn	Finale from the Symphony in D major (B. & H. No. 31) Theme with Variations.
Ravel	From the "Mother Goose" Suite Beauty and the Beast Converse.
Strauss	"Till Eulenspiegel's Merry Pranks," after the Old-fashioned, Roguish Manner, in Rondo Form
Wagner	The Ride of the Valkyries

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YOUNG PEOPLE'S CONCERTS

THE AFTERNOONS OF

Tuesday, January 28, and Wednesday, January 29,

1930

at 4 o'clock

BY THE

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

W. H. BRENNAN, Manager G. E. JUDD, Asst. Manager

Richard Burgin will conduct the first two, and Dr. Serge Koussevitzky the last three numbers. In the absence of Alfred H. Meyer, his notes will be read by Carlos E. Pinfield

PROGRAMME FOR BOTH CONCERTS

Rameau . . . . . Ballet Suite from "Acante et Cephisse"
(Edited by H. Kretzschmar)
I. Musette. II. Rigaudon and Minuet. III. Gavotte.

Saint-Saëns . . . . . "The Animals' Carnival"

a. Cocks and Hens.
b. The Elephant. (Solo double-bass—M. Kunze.)
c. Aquarium.
d. Personages with long ears.
e. The Cuckoo in the depth of the forest.
f. Aviary. (Solo Flute) G. Laurent.
g. The Swan. (Solo Violoncello) Jean Bedetti.

Pianos, Jesús María Sanromá, Arthur Fiedler.

Prokofieff . . . . March from "The Love for Three Oranges"

Tournier . . . . . "Fairie," for Harp and Orchestra
Harp Solo—BERNARD ZIGHERA

Ravel . . . . . "Bolero"

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The final pair of Young People's Concerts this season will be given on Wednesday and Thursday afternoons, April 23 and 24.

SYMPHONY HALL, BOSTON

YOUNG PEOPLE'S CONCERTS

THE AFTERNOONS OF

Wednesday, April 23, and Thursday, April 24, 1930

at 4 o'clock

BY THE

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

W. H. BRENNAN, Manager G. E. JUDD, Asst. Manager

Dr. Serge Koussevitzky and Richard Burgin will conduct.

There will be brief explanatory remarks with steroptican slides, by Alfred H. Meyer.

PROGRAMME FOR BOTH CONCERTS

Beethoven	First Movement from the Fifth Symphony, in C minor Allegro con brio.
Haydn	Finale from the Symphony in D major (B. & H. No. 31) Theme with Variations.
Ravel	From the "Mother Goose" Suite Beauty and the Beast Converse.
Strauss	"Till Eulenspiegel's Merry Pranks," after the Old-fashioned, Roguish Manner, in Rondo Form
Wagner	The Ride of the Valkyries

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LUDWIG VON BEETHOVEN (1770–1827)

First Movement of the Symphony No. 5 in C minor, Op. 67

Beethoven begins his Fifth Symphony with four notes (G- G- G- E-flat) rapped out by the entire orchestra. This is the main theme-repeated in many different ways, and with an even more striking effect as the movement progresses. At the end, the orchestra fairly sways, as it is thundered forth.

We of the twentieth century can hardly imagine what a shock this theme must have been to the world of Beethoven's time, who were used to the polite and polished symphonies of Mozart and Haydn. Goethe, whom Beethoven knew, found it actually terrifying, and another of his friends compared it to "Fate knocking at the door."

Beethoven probably had no such idea when he wrote the music, but it certainly echoes the rebellious challenge of the French revolution which had shaken the world a few years before. The revolutionary spirit is felt in the writings and the works of art of that time. It was Beethoven who first carried this spirit into music.

Symphonies before then, such as those of "Papa" Haydn, Beethoven's teacher, began with a lively, rippling theme, which was carefully developed according to a fixed pattern. The slow movement was melodious, but to have shown strong emotion would have been considered as in bad taste. Then there was a dainty little minuet, and a gay and sparkling finale, usually a rondo.

Beethoven began writing his music in this way, but as he grew and as his artist's powers matured, he filled the slow movements with passionate emotion, and poured into his first and last movements his overflowing strength and vitality.

JOSEF HAYDN (1732–1809)

Finale (Theme and Variations) from the Symphony in D major B. & H. No. 31.

If Beethoven did music a great service when he made his symphonies dramatic, and huge, and profoundly moving, he by no means made valueless the style he left behind. That the grace and charm and crystal-clear beauty of Haydn is also still very precious to the world will be plain enough when this Finale is played.

It is interesting to note that Haydn used an unusually small orchestra in this symphony. Besides the strings, there are only a flute, two oboes, and four horns. These, together with the first violin and first 'cello, are used as soloists.

First the theme is set forth, quite simply, by the strings. Then there are seven variations, in which the theme is repeated with a sort of musical embroidery or decoration, each time differently, and with different solo instruments.

This is the order of the variations:

First variation: Oboes and horns, with string accompaniment.
Second variation: 'Cello solo, with strings.
Third variation: Flute solo, with strings.
Fourth variation: Horn quartet, with strings.
Fifth variation: Violin solo, with strings.
Sixth variation: The full orchestra.
Seventh variation: 'Cello solo, with strings.

JOSEPH MAURICE RAVEL (1875–). From "Ma Mere l'Oye" ("Mother Goose"), Five Children's Pieces

If Monsieur Ravel were not a Frenchman, we might remind him that Mother Goose did not tell fairy stories, but only jingles. Yet Ravel knew his subject; the French Mother Goose seems to be quite different from the English one. The composer wrote this little suite as a piano duet for some children friends. The music was first played in public by two little girls of six and ten.

"The Conversation of Beauty and the Beast" is in the form of a slow waltz. The voice of Beauty is that of the solo violin, and the voice of the Beast is the gruff double-bassoon (a long wooden tubular instrument as tall as a man, which is the deepest of the wood-wind instruments). This is what they are saying:—

"When I think how good-hearted you are, you do not seem to me so ugly."

"Yes, I have indeed a kind heart, but I am a monster."

"There are many men more monstrous than you."

"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

. . . . . .

"Beauty, will you be my wife?"

"No, Beast!"

"I die content, since I have the pleasure of seeing you again."

"No, my dear Beast, you shall not die; you shall live to be my husband!"

The last remark of Beauty is not really surprising, for the Beast at that moment is transformed into a handsome prince.

RICHARD STRAUSS (1864–)

"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Rougish Manner, in Rondo form," Op. 28.

This "tone poem" in unmatched for humorous description in music. The Till Eulenspiegel whom Richard Strauss has

thus helped to make immortal, is found in the mediæval legends of Germany.

He was an impudent rascal, playing practical jokes, mocking at everybody and everything. The composer opens softly, as if to put us in the mood for story-telling. It is almost as if he were saying in music, "Once upon a time." Then the horn begins the music of Till himself—jerky, and squirming, and sly.

He sneaks into the market place, and, leaping upon a horse, charges into the most crowded part, upsetting market wares, fruit and vegetables, and sending the market women flying out of his way. The pompous town officials and merchants come in. All the people are impressed with their magnificence—except Till, who wags his head at them, imitates their stride, and calls them unspeakable names.

But this time Till has gone too far. Such important personages as these will permit no one to make fools of them. They haul Till up for trial with a loud roll of the drums. The judge pronounces, in heavy, awesome chords from the brass, that Till Eulenspiegel shall die upon the gallows. His squeals of mockery turn to squeals of terror. But there is no mercy, and he is strung up.

The last we hear of Till are some squeaks from the high clarinet. But even these are choked out of him. And then Strauss ends his musical tale in the story-telling mood, as he began it.

RICHARD WAGNER (1813–1883)

"The Ride of the Valkyries" from "The Valkyrie"

The Valkyries were half-goddesses, warrior maidens who, when Norse heroes fell in battle, would place their bodies across the saddles of their magic steeds, and gallop with them through the heavens to the warrior's paradise. These Valkyries were figures in the Scandinavian mythology upon which Wagner constructed the four great dramas of his cycle, "The Ring of the Nibelungs."

The curtain is about to rise on the mountain retreat of the warrior maidens. Of course, such sky galloping could not happen on any stage, or anywhere else, except in our imagination—and in music. Wagner's is a marvelous sky-galloping music, worthy of the most headlong flight of the imagination. The horns give the galloping measures, while the strings give the sense of flight. The Valkyrie's wild mountain-cry is heard several times. At the end the drums vividly suggest the horses' hoof-beats.

SYMPHONY HALL - . - - - BOSTON

March 21, 22, 23, 24, 25, 26, 1930

BRAHMS FESTIVAL

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

Assisted by

HARVARD GLEE CLUB
Dr. ARCHIBALD T. DAVISON, Conductor

RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, Conductor

ARTUR SCHNABEL
Piano

MARGARET MATZENAUER
Mezzo-Soprano

JEANNETTE VREELAND
Soprano

FRASER GANGE
Baritone

BURGIN STRING QUARTET
First Violin: RICHARD BURGIN Viola: JEAN LEFRANC
Second Violin: ROBERT GUNDERSEN Violoncello: JEAN BEDETTI

PROGRAMME

FRIDAY AFTERNOON, MARCH 21, at 2.30
AND
SATURDAY EVENING, MARCH 22, at 8.15

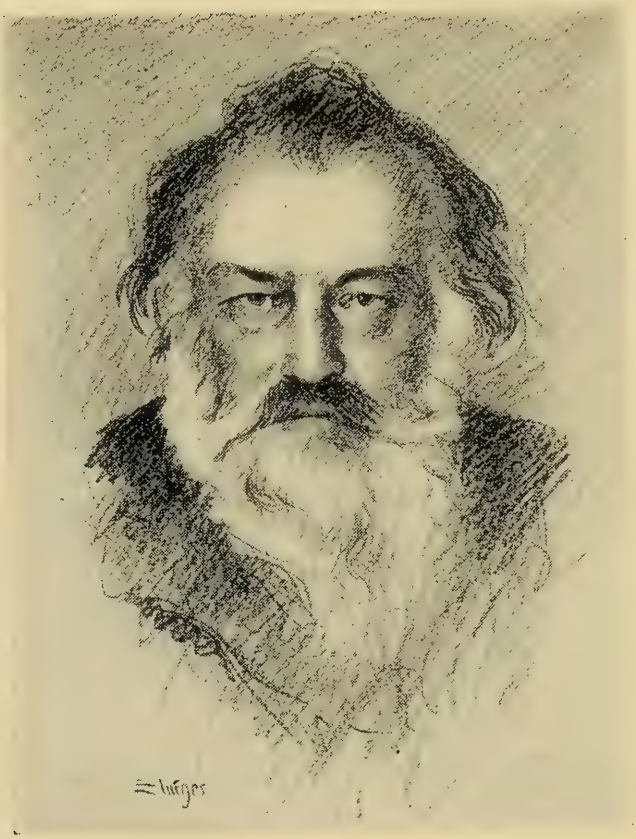
ACADEMIC FESTIVAL OVERTURE, Op. 80

SYMPHONY No. 3 in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

SYMPHONY No. 2, D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.



JOHANNES BRAHMS

(May 7, 1833 — April 3, 1897)

The BRAHMS FESTIVAL

A preliminary announcement of the programmes to be performed, with a description of the music.

PROGRAMME

SUNDAY AFTERNOON, MARCH 23, at 3.30

VARIATIONS on a Theme by Haydn, Op. 56a

CONCERTO No. 2 in B-flat major for Pianoforte and Orchestra, Op. 83

I. Allegro non troppo.
II. Allegro appassionato.
III. Andante.
IV. Allegretto grazioso.

SYMPHONY No. 4 in E minor, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

SOLOIST

ARTUR SCHNABEL

BECHSTEIN PIANO USED

PROGRAMME

MONDAY EVENING, MARCH 24, at 8.15

A SONG OF DESTINY, for Chorus and Orchestra, Op. 54

A GERMAN REQUIEM, for Solo Voices, Chorus and Orchestra, Op. 45

I. Chorus.
II. Chorus.
III. Baritone Solo and Chorus.
IV. Chorus.
V. Soprano Solo and Chorus.
VI. Baritone Solo and Chorus.
VII. Chorus.

SOLOISTS

HARVARD and RADCLIFFE CHORUSES

JEANNETTE VREELAND, Soprano

FRASER GANGE, Baritone

PROGRAMME

TUESDAY EVENING, MARCH 25, at 8.15

LIEBESLIEDER Waltzes, for Pianoforte duet and four vocal parts, Op. 52

Small Chorus from the Harvard Glee Club, and the Radcliffe Choral Society

PIANISTS: DR. ARCHIBALD T. DAVISON and G. WALLACE WOODWORTH.

PIANO Pieces, Op. 119

Intermezzo in B minor.
Intermezzo in E minor.
Intermezzo in C major.
Rhapsody in E-flat major.

ARTUR SCHNABEL

SONGS with Pianoforte

Sapphische Ode.
Von Ewiger Liebe.
Immer Leiser wird mein Schlummer.
Meine Liebe ist grün.

MARGARET MATZENAUER

PIANO QUINTET in F minor, Op. 34a

I. Allegro non troppo.
II. Andante, un poco adagio.
III. Scherzo: Allegro.
IV. Finale: Allegro.

ARTUR SCHNABEL and the BURGIN STRING QUARTET

PROGRAMME

WEDNESDAY EVENING, MARCH 26, at 8.15

RHAPSODY from Goethe's "Harzreise im Winter," for Alto Solo, Male Chorus and Orchestra, Op. 53

(Chorus from the Harvard Glee Club)

CONCERTO for Pianoforte No. 1 in D Minor, Op. 15

I. Maestoso.
II. Adagio.
III. Rondo: Allegro non troppo.

SYMPHONY No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

SOLOISTS

MARGARET MATZENAUER
ARTUR SCHNABEL

BECHSTEIN PIANO USED

Brahms in 1930

The general increase in the popularity of Brahms in the last ten years is fresh proof that a half century is none too little for a more than approximate estimate of a composer. While the "importance" of Wagner, or Mendelssohn, or Tchaikovsky has varied with musical fashions, the graph of Brahms has shown a fairly constant rise through the years.

One critical moment was at the turn of the century. The smoke of the great Brahms-Wagner and Brahms-Bruckner wars having cleared away, people gazed over a battle field strewn with broken friendships, and suddenly realized that this world is large enough comfortably to hold two divergent musical styles at the same time.

Then, it seemed, was the moment for critics to pronounce the last rites over Brahms as an issue, and to give him his just niche among the immortals. As it now appears, the final word was not then spoken. There has been still another accounting by Time, that cool and leisurely critic.

That the symphonies of Brahms could ever be classed as general favorites would have been the last prediction of Brahms' most extravagant champions, not so very long ago. "Brahms is not, even in the best sense of the word, a 'popular' composer," wrote Markham Lee in his book on "Brahms," as recently as 1916. "To the ordinary amateur, who can enjoy his Beethoven or his Schubert, the work of Brahms is very often a sealed book. Not only can he not enjoy it, but it is apt to repel him."

The adjectives "austere," "harsh," "repellent," "obscure," persisted for years, reappearing whenever Brahms was summed up in print. Then there was the metaphor of the "unapproachable altitudes." James Huneker, with whom Brahms was a hobby, wrote—"His topmost peaks are tremendously remote, and glitter and gleam in an atmosphere almost too thin for dwellers of the plains" (Mezzo Tints in Modern Music," 1905). And again Lee—"He rarely descends to earth, and prefers to remain on his pinnacle rather than come to our level; if we want him we must climb to him by steps that are perhaps painful and slow." R. A. Streatfield looked upon Brahms as "wrapped in obscurity," and followed this with the astonishing observation that "he touches no chord of human sympathy!" He continues in his "Modern Music and Musicians" (1906), "It is perhaps this very austerity, this severe self-repression, this remoteness of personality, that constitute to some minds the charm of Brahms' music." In a similar vein, others placed him on lonely heights, expecting him to stay there forever, with a small circle of the elect at his feet.

Such opinions as these need no other answer than the present festival, which perhaps no other 19th century composer except Beethoven or Wagner could have successfully furnished forth on such a scale (One must admit, however, that the Nordic Brahms has never greatly thrived on Mediterranean shores).

As for the "limitations" listed above, they have proved to be in large part the limitations of a tardy world. Time and custom, which solve all musical enigmas and resolve all discords, has thrown a clarifying beam into the dark places of Brahms, that the world might see, and smoothed out his arbitrary harshnesses, that the world might accept. In this way the "murky fog," which in the eighties was supposed to enshroud the symphonies, soon lifted. Still, the atmosphere was not yet clear about these four mountains, for a mist of wordy legends, such as those quoted above, hung over them.

But the sun, strong and patient, has at last cleared the air. It is doubtful whether an audience of 1930, listening to the First Symphony, or the Fourth, is particularly aware of anything austere, harsh, or forbidding about them. One looks in vain for the chords of "pain" which Riemann found in the first movement of the Fourth. Surely the melodious profusion of Brahms' themes, the command of his structure, the splendor of his harmonic coloring—in a word the sheer musical wealth is uppermost in a symphony as it is performed today—and applauded to the echo. As for the graver moods that once repelled—they now only add a special character and impressiveness.

Perhaps outspoken 1930 finds something kindred in the directness of Brahms, and in particular those passages which his contemporaries found too abrupt. The reticence and profundity of his emotional current, and the placid endings of his movements estranged him from many in his day of much romantic inflation and heroic fustian. These qualities are outblown and dated, while the sobrieties of Brahms endure. The lustre of Brahms' essential gold is more fully revealed rather than diminished by time.

50 Years of Brahms in Boston

George Henschel had not long taken charge of the newly organized Boston Symphony Orchestra in 1881, when the public realized that there was no escape for them from the music of Johannes Brahms. As a matter of fact, the promising young German conductor was not only a sworn champion of Brahms, but an intimate friend of this fearful "modern"—(the word seems to have borne the same dread implications which it has for many today toward composers correspondingly advanced).

This was not merely a local attitude, nor was Boston entirely an outpost of musical civilization. Even in Brahms' native Germany his symphonies were scarcely received with unmixed enthusiasm, the principal difference being that his defenders there were more numerous and zealous.

Brahms was no new name to Boston, for Carl Zerrahn, with his Harvard Musical Society Orchestra, had given a bitter foretaste, introducing the First Symphony on January 3, 1878. The critics arose thereupon, and spoke in the lusty, vitriolic manner of the day, calling it "Morbid (!), strained, unnatural—ugly" (Boston Gazette, Jan. 20, 1878). And that excellent musician, William F. Apthorp, in the "Courier" of the same date found the symphony "on the whole, disappointing." But conductors in those times also knew the spirit of battle. Zerrahn repeated the C minor Symphony on January 31. When he gave the Second Symphony its first Boston performance on January 9, 1879, John S. Dwight voiced the general coldness by saying that even Sterndale Bennett could have written a better symphony.

After such episodes, together with certain descents upon the town by Theodore Thomas, another historic captain in the Brahms cause, Boston knew what to expect with a Brahmsian at the head of the Boston Symphony Orchestra. Henschel began on his second programme by giving the first Boston performance of the Tragic Overture, repeating it the following week. He likewise introduced and repeated the Alto Rhapsody, and brought forth the two symphonies each season, apparently unmoved by indignant letters to the newspapers.

Wilhelm Gericke came with a new symphony of Brahms, the Third, (November 8, 1884) about which one critic remarked, "the themes would hardly do credit to a musical primer." The Variations on a Theme by Haydn, performed on December 6, the Transcript pronounced "stupendous," but another paper called it "twenty minutes wasted." The Fourth Symphony was announced for its first performance in this country at the concert of November 29, 1886. But Mr. Gericke was not satisfied with the way this "insuperably difficult" score went at

the public rehearsal, and postponed the first performance until December 23. Meanwhile, Dr. Leopold Damrosch took the honors in New York, introducing the new work on December 11th.

The symphonies apparently had many musical friends by this time—a small, though constantly growing minority. The bulk of the public still wondered why this wrong-headed German insisted upon writing symphonies, instead of his more reasonable Hungarian Dances and Liebeslieder. When Gericke put the Second Symphony at the end of his programme of January 17 in the same season, the audience saw its opportunity, and according to a report of the concert, "there was a general uprising and leave-taking after each of the first two movements." "This is an encouraging sign," the reviewer went on. "Possibly in another season the small claim of this composer to his present prominent position will be more generally acknowledged."

The clarity, thorough musicianship, and high standards of Gericke's performances must have had an immediate effect in elucidating Brahms to the Bostonian public. The reviewer of the Transcript, on November 16, 1885, reported a performance of the First Symphony which was distinctly encouraging, although again many had "walked out":

"One has a shrewd notion that, had it been Beethoven's C minor Symphony, instead of Brahms', almost every one would have kept his seat to the end. It must be admitted that, to the larger part of our public, Brahms is still an incomprehensible terror. People speak of him pretty much as they used to speak of Schumann twenty years ago. Abstruseness and obscurity of style is the charge made against him by those of his dislikers who are frank in the acknowledgment of their own impotence to enjoy his music. In one way or another, Brahms is an unqualified bore to four music-lovers out of five in this good Boston of ours. But is this a reason for not playing Brahms' Symphonies at concerts here? By no manner of means! There is not an inconsiderable portion of our public to whom the announcement of a Brahms symphony is a promise of unspeakable delight; people who look at their programmes with anxious solicitude to see if there be not something by Brahms on it. Let them have their Brahms now and then, and let the rest of the public go hang, if it objects."

This "not inconsiderable portion of our public" did grow apace, and when Arthur Nikisch became the conductor in 1889, Boston was astonished to discover that the symphonies which they had assumed to be learned and dry, were in fact aglow with dramatic fire and romance. This was the magician who also startled the hidebound and wary public of the Leipzig Gewandhaus into an appreciation of Brahms, the melodist, colorist and poet. Under the eloquent apostle there bloomed a flourishing faction. It became a cult, with its fringe of priggishness and other accompanying phenomena. Ere long Boston was spoken of as a Brahms center.

At the news of Brahms' death (April 3, 1897) Emil Paur, who was then conductor, arranged for the regular concerts of April 9 and 10, the following appropriate and impressive, if decidedly sombre, programme—

Tragic Overture, Op. 81
Vier Ernste Gesänge, Op. 121
Concerto for Violin and Violoncello, Op. 102
Symphony No. 4 in E minor, Op. 98

Soloists:

Mr. Max Heinrich
Mr. Franz Kneisel
Mr. Alwin Schroeder

It would be interesting to know who first referred to the Brahms Symphonies as "classics," and when the remark was made. It was probably in the first years of this century. In any case, Emil Paur must have done his admirable part in giving them this label of permanence and universal respect. Boston, fortunate in its Brahms conductors, had surely one of the very finest of them in Dr. Karl Muck, in whose artist's nature the style of the composer seems closely ingrained. He combined the precision of a Gericke with the romance of a Nikisch in performances which are cherished memories.

This retrospect is hardly the place to dwell upon the status of Brahms at the symphony concerts today, or what new and surpassing beauties Dr. Serge Koussevitzky's interpretations may have revealed. We can but record the obvious by pointing out that the composer's genius, lifted free and clear of routine, was never so keenly and generally alive in this town.



Caricature by
Dr. Otto Böhler

A Chronology of the Works to be Performed

	Opus Number	*Year Composed*	*Year of First Performance*	*First Performed by Boston Symphony Orchestra*
Pianoforte Concerto No. 1, in D minor	15	1853–8	1861	1900
Piano Quintet in F minor	34a	1864	1865	
A German Requiem	45	1857–66	1868	1926
Song of Destiny	54	1868	1871	1893
Liebeslieder	52	1869	1869	1886
Rhapsody for Chorus	53	1869	1870	1882
Variations on a Theme by Haydn	56a	1872	1874	1884
Symphony No. 1, in C minor	68	1854–76	1877	1881
Symphony No. 2, in D major	73	1877	1878	1882
Pianoforte Concerto No. 2, in B-flat	83	1878–81	1882	1884
Academic Festival Overture	80	1880	1881	1882
Symphony No. 3, in F major	90	1883	1884	1884
Symphony No. 4, in E minor	98	1884–5	1886	1886
Four Piano Pieces	119	1892	1892	

The Four Symphonies

It was not until the age of forty-three that Brahms gave his first symphony to the world. After Beethoven's towering Ninth, his first sketches seemed unworthy to this inwardly modest and self-exacting artist. "I shall never compose a symphony!" he wrote to Levi; "You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

His first attempt at a symphony, at the age of twenty, was diverted to other uses, two movements becoming the basis of the D minor piano concerto. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. The sketches emerged as the dark introduction and the abrupt and rugged main theme of the C minor Symphony as it finally appeared in 1876. The first symphony tells its own story of sheer mastery, for, technically speaking, the succeeding symphonies had little to add to this magnificent, perfectly realized, and finely matured score.

That Beethoven should have left some mark on the symphony was of course to be expected. Von Bülow's dictum about "a Tenth Symphony" was more just than wise, for it enabled the enemy to wag their heads in delight over a slogan which was taken as wrongly as slogans immemorially are.

The similarity was immediately noted between the chorale-like proclamation at the close, and the first measures of the Finale of Beethoven's Fifth. The two episodes are undoubtedly similar, although rather as emotional peaks than by a note for note comparison. Here, as elsewhere in the symphony, the cautious Brahms was for once led unawares by the titan of Bonn into an open emotionalism into which he was never betrayed before or since. Beethoven's shadow seems to lie across the impassioned declamation of the first and last movements, the unusually fervid romanticism of the Andante with its characteristic woodwind solo passages, and again, that gathering and outbursting climax. Such *sturm und drang* vividness was hardly like the Brahms who, in moments of intense feeling, tended the more to withdraw into himself. But these external features scarcely deprive the C minor Symphony of its thoroughly Brahmsian character, inherent in its melody, its development and bulk of detail. Nothing could be more completely Brahms than the Allegretto throughout and such episodes as the glamorous horn solo in the last movement. What other "first" symphony, one may ask, ever showed such a proud and imposing independence?

Into the second symphony, composed shortly after the first, Brahms concentrated his rarest expression of that poetic and tender lyricism which runs recurrently through his entire works. Its pastoral, idyllic mood prevails, for the veiled sadness of the adagio is only a cloud passing over the sun's face. Felix Weingartner (unless he has changed his mind since 1905) considers this symphony Brahms' master work—"In none of his other works does Brahms' spring of invention flow so freshly and spontaneously as in this one; never before or afterwards did he handle the orchestra so sonorously."

It was not until after a six years' interval that Brahms gave forth his final two symphonies. In their way, these are the most personal, the most Brahmsian of the four. The proclamatory voice of the first, and the limpid voice of the second are left behind as this sober artist tempers his ardors into a fine, even glow. A golden coloring softly transfuses the third symphony. Richter, and others called it Brahms' "Eroica," but its heroism is surely chivalric in the Old-German sense rather than militant, for the symphony has no great sonorities, no trumpet calls, no funeral march. In the Finale, as if to correct the "extravagance" of his C minor Symphony, he lays open the heavens once more, but this time it is a peaceful unfolding of widening vistas, closing softly, as a sunset from which the last light is departing.

The Fourth Symphony, in E minor, is sombre, autumnal in mood, massive in structure. But the course of years has taken away its forbidding aspect, and left it all the more impressive in its essential grandeur. Needless to say, the public at first found the E minor Symphony hardly to its liking. What consolation Brahms must have had in such a confidante as Elisabet Herzogenberg to whom he sent the manuscript of the first two movements in 1885. Such paragraphs as the following (from Elisabet) must have warmed the heart of one who knew that his mighty score was destined for a dimly-comprehending world—

"The *Andante* has that freshness and distinction of character with which only you could endow it, and even you have had recourse to certain locked chambers of your soul for the first time. How free and flowing it is, too! . . . How exquisitely melodious it all is!—the parting phrase of the theme in E major, the beautiful way in which the second subject is ushered in by an abridged version of itself. How every 'cellist, beginning with Hausmann, to whom we played it yesterday, will revel in this glorious, long-drawn-out breathing of summer! And these, I presume, are the cherries which refuse to ripen at Mürzzuschlag!* The close, too, is delicious, with its modulation to C, which carries one back so happily to the opening bars, with their tinge of the Phrygian mode."

This lady was no less quick to sense the wonders of the Finale, in Passacaglia form, and particularly that imposing moment when the trombones, appearing for the first time in the symphony, intone the theme. The *passacaglia*, or *chaconne*, the difference between which is a first rate subject for hair-splitting, consists of a series of variations on a short ground bass, always in triple time. Brahms' skill in weaving his eight-bar theme through the middle and upper registers as well as the bass, in thirty-two variations, has been the perennial admiration of structure students.

Joachim, conducting the symphony on February 1, 1886, in Berlin, had the last movement announced as "Variations," and, that the complexities might not be lost to the audience, had the theme of the passacaglia printed in the programme. On early Boston Symphony Orchestra programmes, this movement bore the title *Ciaconna*.

But such precautions were hardly essential. The broad lines of a cathedral are not obscured to the general vision by its filigree, nor does the layman miss the nobility and sweep of Brahms' architecture.

The Two Pianoforte Concertos

To Brahms, appearing as pianist in Germany's concert halls winter after winter, pianoforte concertos would have been eminently useful. The fact that he wrote only two,—one at the age of twenty, and the other in the riper, symphonic years,—is entirely explicable in view of the problem which confronted him.

*Brahms had sent the score from Mürzzuschlag in August, with this comparison—"Cherries never get ripe for eating in these parts, so don't be afraid to say if you don't like the taste."

In the first place Brahms was an avowed opponent of virtuosity of the Lisztian sort. It was not in his nature to compose nor perform piano music for the sake of brilliance and display. This involved, of course, a complete recasting of the concerto style. Moreover, it was not Brahms' way to make the orchestra, nor yet the piano, subsidiary. To combine the two without sacrifice involved a conflict. The stout-hearted Brahms struggled twice with a problem which in each case took him four years to solve.

The early concerto was first conceived as a symphony, and the first movement was even orchestrated. This, with sketches for a second and third movement, he transformed into a sonata for two pianofortes. Clara Schumann and Julius Grimm, who played the work with him, encouraged Brahms to re-score it as a concerto. Having thus tried his material in each medium by turn, he girded himself for two years of travail (1857–8) from which he emerged with the piano concerto in D Minor. The first two movements of the two-piano sonata survived in the concerto. The third appeared in the "German Requiem" upon which he was then working, as the movement, "Behold all Flesh."

The first movement of the concerto bears the conflict not only of two welded media, but the inner conflict of personal sorrow. Its themes were conceived in the heavy year of Robert Schumann's approaching insanity and his attempt at suicide. The slow movement, in the form of a Romanza, bore the motto, *Benedictus qui venit in nomine Domini*, a supposed allusion to the bereaved and heart-broken Clara. The finale, the only movement which was new, and not worked over from earlier attempts, is a rondo.

The concerto was first performed at Hanover in January 22, 1859, and Brahms played it five days later at the conservative and in part hostile Gewandhaus concerts in Leipzig. That a concerto of such unexpected proportions and substantial content was greeted with censure as well as praise was hardly surprising. "A brilliant, and decided failure," wrote Brahms to Joachim.

This concerto was first performed at the Boston Symphony concerts on December 30, 1900, by Harold Bauer. It was the pianist's American debut. Mr. Bauer has established himself as a particular protaganist of the work by repeating it at these concerts in 1914 and again in 1920.

It was not until twenty years later, the spring after the completion of the second symphony, that Brahms, having at last mastered the symphonic form to his own satisfaction, turned once more to a piano concerto. His more complete orchestral mastery did not this time make his task easier, for the indefatigable composer proportionately enlarged

his horizon. The Second Concerto in B-flat has often been referred to as a "symphony with piano obligato." The definition is in part justified by the great scope of the work, its abundant orchestral interest, and its four movements. As a matter of fact it remains a concerto, formally speaking, Brahms having added the scherzo as a second movement, because according to Dr. Billroth, "the opening movement appeared to him to be too simple; he required something strongly passionate before the equally simple *andante*."

This interloping "Allegro appassionata," of formidable proportions, was what Brahms referred to in a letter announcing a "tiny, tiny pianoforte concerto, with a tiny, tiny wisp of a scherzo"—thereby displaying his playful humor which Lawrence Gilman (a gentleman of apt adjectives) describes as "mastodonic."

The concerto takes its place between the second and third symphonies, filling the gap of time which separates them, as if indeed this were a third symphony, and as if the two following in fairly regular succession, were a fourth and a fifth. Here is the one concerto in history where the orchestra and piano are treated simultaneously in their most fulsome and musically pregnant vein. Even Beethoven's piano concertos, which most nearly approximate Brahms' in this aim, often subside into frank bravura, particularly in their first movements. The slow movements, with their deeper current, have recourse largely to alternating dialogue between piano and tutti, an evasion which our stalwart Brahms, bent upon fusion, would not have permitted himself. The result is a magnificent score which taxes a pianist's utmost powers without properly rewarding him, for its worst difficulties are not apparent to the listener. As Brahms remarked to the young pianist, Ella Pancera, who played it in Vienna, "It is decidedly not for little girls."

The fact that Brahms wrote this concerto after his first spring in Italy, has set many a rhapsodic critic to imagining in it "Italian hills first touched with green," and the "newly mantled groves and valleys of the haunted south." Yet perhaps with this absolutist, such picturings should be understood as strictly personal interpretations. As a matter of fact, Brahms made his first sketches at Portschäch, in May, after his return from Italy. It also happens that the Second Symphony, that most Italian of Brahms' scores, was composed a year before he first set foot in Italy. If it had been otherwise, we can well imagine how Kalbeck, whom Philip Hale calls Brahms "exhaustive and exhausting" biographer, would have read into it Naples, Venice, or the Adriatic! But Portschäch on the Wörthen See gave birth to this second symphony. A lovely spot this Carinthian lake must be, to inspire such rapt lyricism! The concerto suggests the vein of the symphony more than once, as in the opening with its horn call, the slow movement (worthy of any symphony) with its delicate 'cello solo, and the tender, contemplative mood of the Finale. It is interesting to note that the opening notes of the 'cello solo are identical to the first phrase of the song "Immer leiser wird mein Schlummer," which, as it happens, occurs on a later programme of this festival. The song itself was written several years later.

The Variations on a Theme by Haydn, and the Academic Festival Overture

The *Akademische Festouvertüre*, with its complementary companion piece, the *Tragische Ouvertüre*, were composed in the gap between the first two and the last two symphonies. The Variations hold the interesting position of being Brahms' first purely orchestral score (disregarding the two youthful and tentative Serenades). Not yet ready to complete his first symphony, he chose this then unusual form for an orchestral piece. He found his theme in a Divertimento of Haydn, labelled *Chorale St. Antoni*. There are eight Variations and a Finale, the delightful color and rhythmic contrasts by no means interfering with a sense of progression which leads to a climax notably brilliant for Brahms.

According to John Fuller-Maitland, the Academic Festival Overture is proof of Brahms' "sense of humor." But is the piece not rather good humored than humorous? The laughter of Brahms was the overflow of high spirits in the warmth of a friendly circle, good-natured (with an occasional barb), as often as not at a *bürgerlich* tavern table, and quite in accord with the festive mood of German student jollification. It was hardly comparable to the "unbuttoned" Beethoven, touching the fundamentals, Mozart, sparkling on the instant, or Wagner, expansively mocking and loving his Nuremburgers. One can imagine Brahms enjoying the kind regard implied by the degree of Doctor of Philosophy which was being bestowed upon him by the University Breslau, while holding off the hated stiffness of its ceremonials with this jovial music.

The "Song of Destiny"

Albert Dietrich was visiting the naval port of Wilhelmshaven with Brahms one summer morning, when he noticed that his companion was unusually thoughtful. The composer admitted that he had happened upon a book of Hölderlin's Poems that morning and had been much impressed with the *Schicksalslied*. A little later Dietrich found him seated on the beach, quietly writing. It was the first sketch for the "Schicksalslied." Brahms foreswore a projected excursion and hurried back to Hamburg, in order to give himself up to his work.

This score, which has been called the "Little Requiem," has something of the mood of veiled sorrow found in the larger work. The poem, from "Hyperion," contrasts the immaculate, undisturbed blissfulness of the celestials, with the cruel sufferings and struggles of fate-ridden man.

The composer treats his subject with characteristic restraint. He tempers its fatalism with an orchestral postlude, which is a final sigh of tender pity, softening the inexorable burden of the poet's concept.

The "German Requiem"

Brahms was thirty-three when he completed his German Requiem: an earnest young composer, who, though loudly championed in certain quarters, had as yet acquired neither a beard nor general fame.

But it did not take Germany, land of *Singvereine*, long to find out that he had produced a splendid score. To be sure, a preliminary per-

formance of the first three movements in Vienna on December 1, 1866 was hissed, and even the loyal Hanslick found it necessary to compare the fugue which concludes the third movement over a pedal point in D to "an express train rattling through a tunnel."

But in the infinitely more favorable setting of the Cathedral at Bremen on Good Friday, April 10, 1868, the Requiem was performed with far different results. This time the score lacked only the fifth chorus, in place of which Frau Joachim sang *I know that my Redeemer Liveth* from *The Messiah*, and Herr Joachim played Schumann's *Abendlied* (the barbarous interpolation seems to have been taken in good part).

The score made a profound impression and soon went the rounds of German-speaking towns. In the following year alone, it was given at Basil, Leipzig (twice), Hamburg, Oldenburg (twice), Karlsruhe, Zurich, and Münster.

Here was another case of complete achievement of a medium, matched with that reflective, inward mood which showed Brahms' stiller pools to be his deepest. Those months had apparently not been wasted, in which he had presided (with many amiable quips) over a ladies' choir in Hamburg, trying his hand at arranging and writing pieces for them. Nor yet his season as director of the *Singakademie* in Vienna, when he delved widely into the past choral masters for his programmes.

Some have tried to prove, by the date of its composition, that Brahms was moved by the death of his mother, others that Robert Schumann's death, which certainly profoundly affected him, was the motive cause. In any case, it is a personal music, transcending ritual and sect, albeit so thoroughgoing a North German as Brahms could scarcely have composed religious music entirely free of Protestant implications. In any case, the awe of death is minimized, save in one arresting passage in the sixth movement, where the Dies Irae briefly dominates. The century shows no great choral work so innocent of the sensational. The prevailing mood is gently elegaic, with a quiet but entirely convincing affirmation of faith.

Walter Niemann, whose book on Brahms is refreshingly sane after the partisan and indiscriminate extravagance of earlier biographers, reserves some of his highest praise for the Requiem. He sums up the score as follows:

"Brahms always has the most beautiful and personal message to give when his aim is to express in music serene resignation, mild, grave consolation, a deep *Weltschmerz*, sorrowful lamentation, deeply agitated moral unrest, an exquisitely idyllic atmosphere, or mystic visionary absorption. To such moods, for instance, belong the whole of the first and last movements, with the wonderful nobility of their ample melodic line and suave cantilena passages, and, again, the rigid, gloomy passage in the form of a funeral march in the second movement, the prayerful passage of the third movement, which only gradually and painfully regains its composure after tortures of moral suffering, the soft, Biblical idyll of the fourth, or, lastly, the melancholy mingling of grief and consolation in the fifth, and the powerful imaginative conceptions of death, the grave, the last judgment, and the resurrection in the sixth movement. Perhaps, indeed, it is precisely these inexorably harsh, wild, and gloomy imaginative passages in the second and sixth movements which form the crown of the whole work, both spiritually and musically."

A limited number of single tickets are available at the Symphony Hall Box Office for the Concerts of March 23, 24, 25, 26



Dr. SERGE KOUSSEVITZKY

The Alto Rhapsody

"Conductors will not exactly fight for this opus," wrote Brahms to his friend Dietrich in 1869, in his characteristic way of speaking flippantly of his most deeply felt works. "To you at least it may be gratifying that I do not always express myself in the frivolous ¾ time."*

The Rhapsody, for Alto solo, Male chorus and Orchestra, was a setting of four stanzas from Goethe's *Harzreise im Winter*. Brahms had been greatly impressed by the poem, finding in its Wertherian solitude, its romantic melancholy, and its final resurgence of love and life under the spell of the Prussian mountain-range, a kindred mood, setting his musical imagination aglow.

Goethe had visited the Harz mountains in the winter of 1777. He was then twenty-eight, fulfilling his Weimar post, and under the spell of Charlotte von Stein, his passion of the moment. His expedition was in part geological, for these were also the scientific years. But Goethe, the poet, likewise sought the scenic grandeur of the Brocken. *Werthers Leiden* was but four years off his pen, and although he had already parodied it, he had not outgrown its mood.

The Liebeslieder Waltzes

"Brahms and waltzes!" wrote Hanslick when these vocal waltzes appeared. "The two words stare at each other in positive amazement on the elegant title page. The earnest, silent Brahms, a true younger brother of Schumann, and just as North German, Protestant and unworldly as he—writing waltzes!"

And yet it is hardly to be wondered at that a composer who based his songs and instrumental melodies on the German *Volkslied* and succumbed periodically through his life to the sinuous Magyar rhythms, should have fallen, like all of his illustrious predecessors before gay and seductive Vienna.

The sheer delight of Brahms' musical settings of popular melodies, which lend them harmonic distinction without disturbing their native lightness, is nowhere more apparent than in these "Love Songs" for "Pianoforte Duet and Four voices (ad libitum)." Their slow tempo rather suggests the *Ländler* which had tempted Schubert.

The Piano Quintet

Brahms' single Piano Quintet (in F minor, Op. 34a) belongs to that same tortured and formative period in Hamburg when he wrestled with another score, the D minor Piano Concerto, until having assumed the shape of a symphony and a two-piano sonata by turn, it took its final fair form.

The piano quintet presented a second Herculean labor of merging the piano and the string quartet. The piece first saw the light in 1861 as a string quintet with two 'cellos. Its first metamorphosis resulted

*The Liebeslieder had just had their first performance.

in a sonata for two pianos, in 1864. But the indomitable Brahms held the monster firmly by the throat, encouraged by his fair lady, Clara Schumann, until it assumed its final shape in 1865.

The composer was outgrowing the transparent style of Schumann, and courting the emotional conflicts and thematic plenitude of Beethoven, which by no means made matters easier. Again as with Beethoven, these two scores seem to have gained vitality with labor.

The Soloists

Artur Schnabel was born in Lipnik, Galicia, on April 17, 1882. Although he began to study the pianoforte at the age of six in Vienna with Hans Schmitt, he was not exploited as a prodigy. He was accepted three years later by Theodor Leschitizky into the class of which Ossip Gabrilowitsch was also a member. He graduated at the age of fifteen. For many years, Artur Schnabel has been esteemed as one of the leading pianists in Europe, holding a special reputation as an interpreter of Brahms' music. He has made only a few appearances in America, however. His first performance in this country was in New York on December 27, 1921. He appeared as soloist with the Boston Symphony Orchestra at the regular concerts of March 30–31, 1923, playing the Fourth Concerto of Beethoven—Bruno Walter conducting. Artur Schnabel is coming to America for the special purpose of appearing in this Festival.

Margaret Matzenauer was born in Hungary of a family musical on both sides. She began her career as an operatic singer, appearing in "Oberon" in Strassburg, and subsequently became a regular singer in the *Hof Teater* and the *Prinzregenten Teater* in Munich, and the Wagner Festivals in Bayreuth. She made her American debut at the Metropolitan Opera House at New York, in 1911. In her many years' connection with this company, her Wagnerian rôles of Kundry, Brünhilde, Isolde, Venus, and the contralto roles of Brangaene and Ortrud are particularly remembered. Mme. Matzenauer has appeared as soloist with the Boston Symphony Orchestra a number of times—notably in Stravinsky's "Oedipus Rex" in 1928.

Jeannette Vreeland was born in Los Angeles, the daughter of Judge Vreeland of Denver. Her career as a concert singer has included appearances with this orchestra in the Ninth Symphony of Beethoven in 1925, 1927 (Beethoven Festival), and 1928 (Pension Fund Concert).

Fraser Gange's versatility is shown by the varying character of the parts he has taken as soloist with this orchestra on past occasions. The baritone sang in Handel's "Messiah" at a Pension Fund concert in 1927. He also appeared in "Oedipus Rex" in 1928, and in the Ninth Symphony in 1928 and 1929.

Richard Burgin organized the Burgin String Quartet during his first season in America as concertmaster of this orchestra (1921). This was in accord with his previous activities in chamber music in Europe, and brings to mind the Kneisel Quartet which was formed in 1885 under similar circumstances.

—John N. Burk.

SYMPHONY HALL, BOSTON

MONDAY, MARCH 24, 1930

BRAHMS FESTIVAL

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

THIRD PROGRAMME

GERMAN REQUIEM, for Solo Voices, Chorus and Orchestra, Op. 45

I. Chorus.
II. Chorus.
III. Baritone Solo and Chorus.

INTERMISSION

IV. Chorus.
V. Soprano Solo and Chorus.
VI. Baritone Solo and Chorus.
VII. Chorus.

CHORUS

HARVARD GLEE CLUB

Dr. ARCHIBALD T. DAVISON, Conductor

RADCLIFFE CHORAL SOCIETY

G. WALLACE WOODWORTH, Conductor

SOLOISTS

JEANNETTE VREELAND, Soprano

FRASER GANGE, Baritone

HISTORICAL AND DESCRIPTIVE NOTES
BY PHILIP HALE

"A German Requiem" for Solo Voices, Mixed Chorus, and Orchestra (Organ *ad lib.*), Op. 54 . . . . Johannes Brahms

(Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897)

It has been often said that Brahms wrote his "Deutsches Requiem" as a tribute to his mother, who died in 1865, but there is abundant proof that the Requiem was intended "as a last great funeral rite for Robert Schumann." It is significant that in Schumann's "Projektenbuch," the manuscript of which was found among the papers of the composer, was the title "Ein Deutsches Requiem"; nor is it by accident that in Brahms's "Requiem" there are hints at Schumann's "Paradise and the Peri," the B-flat major symphony, "Faust," and "Manfred." The first sketches were made by Brahms at Hamm (Hamburg) as early as 1861. The greater part of the work was written in his lodging at Zürich, and in order to put together suitable words for it out of the Bible, "he dragged up to the Zürichberg the 'Great Concordance' from the municipal library." The work was completed in 1866. It then consisted of six movements.

The first three movements were performed for the first time at a concert of the Gesellschaft der Musikfreunde at Vienna on December 1, 1867. The choruses were sung by the Singverein; Dr. Pänzer of the Imperial Chapel was the solo baritone. The performance was unsatisfactory; the drummer played the D in the long pedal point *forte* throughout, and thus almost drowned the chorus—there was hissing as well as applause when Brahms appeared on the platform. Even Hanslick, the sworn friend of Brahms, did not like the third movement, and wrote that during the concluding fugue, surging above the pedal point, he experienced "the sensations of a passenger rattling through a tunnel in an express train."

The six movements were performed at Bremen in the Cathedral on Good Friday, April 10, 1868. Julius Stockhausen was the baritone. Instead of the fifth chorus, then lacking, Frau Joachim sang "I know that my Redeemer liveth," and Joachim played Schumann's "Abendlied." The success was so great that there was a repetition, with Karl Reinthaler conductor, on April 28. The first performance after final completion and publication was at the Gewandhaus, Leipsic, on February 18, 1869. A dozen cities in Germany heard the Requiem before it reached Vienna in March, 1871. The fifth movement (with soprano solo), composed after the rest of the work, was performed for the first time at the Zürich concert hall in the

summer of 1868. Mme. Suter-Weber was the soprano; the orchestra and chorus were resident musicians. Brahms's father accompanied him on this outing in Switzerland.

The first performance in the United States was at New York, by the Oratorio Society of that city on March 15, 1877: Marie von Heimburg, soprano; A. E. Stoddard, baritone; Dr. Leopold Damrosch, conductor. The first performance in Boston was on December 3, 1888, by the Cecilia Society, B. J. Lang, conductor; Elizabeth C. Hamlin, soprano; Eliot Hubbard, baritone.

It is hardly necessary to state that the "German Requiem" is not a Roman Catholic Mass for the dead. The spirit is different. In the latter the Dies Iræ is prominent, though Gabriel Fauré in his beautiful Requiem omits it. This Protestant Requiem "professes a gentler faith in a blissful resurrection and reunion through the atoning death of Jesus Christ. . . . Thus the Roman liturgical and dogmatic ceremonial office for the dead is transformed into the German funeral ceremony accessible to all creeds and stages of belief, universally human, and transfigured by music." Brahms, who could "lay his hand on his Bible in his study even in the dark," and was a devout believer in it, selected the words.

I.

Chorus

Blessed are they that mourn, for they shall have comfort.
They that sow in tears shall reap in joy.
Who goeth forth and weepeth, and beareth precious seed,
Shall doubtless return with rejoicing, and bring his sheaves with him.

II.

Chorus

Behold, all flesh is as the grass,
And all the goodliness of man is at the flower of the grass;
For lo, the grass with'reth, and the flower thereof decayeth.
Now, therefore, be patient, O my brethren, unto the coming of Christ.
See how the husbandman waiteth for the precious fruit and hath long patience for it,
Until he receive the early rain and the latter rain.
Se be ye patient.
Albeit the Lord's word endureth forevermore.
The redeemed of the Lord shall return again, and come rejoicing unto Zion.
Gladness and joy everlasting upon their heads shall be; these shall be their portion;
And tears and sighing shall flee from them.

III.

Baritone Solo and Chorus

Lord, make me to know the measure of my days on earth,
To consider my frailty, that I must perish.
Surely, all my days are as an handbreadth to Thee,
And my life-time is as naught to Thee.
Verily, mankind walketh in a vain show, and their best state is vanity.
Man passeth away like a shadow,
He is disquieted in vain,
He heapeth up riches, and cannot tell who shall gather them.
Now, Lord, O what do I wait for?
My hope is in Thee.
But the righteous souls are in the hand of God,
Nor pain, nor grief shall nigh them come.

IV.

Chorus

How lovely is Thy dwelling-place, O Lord of Hosts!
For my soul longeth, yea, fainteth for the courts of the Lord.
My soul and body crieth out, yea, for the living God.
O blest are they that dwell within Thy house;
They praise Thee, they praise Thy name evermore.

V.

Soprano Solo and Chorus

Ye now are sorrowful,
Howbeit ye shall again behold me, and your heart shall be joyful,
And your joy no man taketh from you.
Yea, I will comfort you, as one whom his own mother comforteth.
Look upon me: ye know that for a little time labour and sorrow were mine,
But at the last I have found comfort.

VI.

Baritone Solo and Chorus

Here on earth have we no continuing place,
Howbeit, we seek one to come.
Lo, I unfold unto you a mystery.
We shall not all sleep, when He cometh,
But we shall all be changed, in a moment, in the twinkling of an eye, at the sound of the trumpet.
For the trumpet shall sound, and the dead shall be raised incorruptible,
And all we shall be changed.
Then, what of old was written, the same shall be brought to pass.
For death shall be swallowed in Victory!
Grave, where is thy triumph?
Death, O where is thy sting?
Worthy art Thou to be praised,
Lord of honour and might,
For Thou hast earth and heaven created,
And for Thy good pleasure all things have their being, and were created.

VII.

Chorus

Blessed are the dead which die in the Lord from henceforth,
Saith the spirit, that they rest from their labours,
And that their works follow after them.

FOURTH PROGRAMME
TUESDAY, MARCH 25, 1930

LIEBESLIEDER Waltzes, for Pianoforte duet and four vocal parts, Op. 52

PIANO Pieces, Op. 119

SONGS with Pianoforte

PIANO QUINTET in F minor, Op. 34a

ARTUR SCHNABEL and the BURGIN STRING QUARTET

FIFTH PROGRAMME
WEDNESDAY, MARCH 26, 1930

RHAPSODY from Goethe's "Harzreise im Winter," for Alto Solo, Male Chorus and Orchestra, Op. 53

CONCERTO for Pianoforte No. 1 in D Minor, Op. 15

SYMPHONY No. 1 in C minor, Op. 68

SOLOISTS

MARGARET MATZENAUER

ARTUR SCHNABEL

SYMPHONY HALL, BOSTON

BRAHMS FESTIVAL

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

TUESDAY, MARCH 25, 1930

FOURTH PROGRAMME

LIEBESLIEDER Waltzes, for Pianoforte duet and four vocal parts, Op. 52 and 65

Small Chorus from the Harvard Glee Club, and the Radcliffe Choral Society

Pianists: Dr. Archibald T. Davison and G. Wallace Woodworth

PIANO Pieces, Op. 119

Intermezzo in B minor.
Intermezzo in E minor.
Intermezzo in C major.
Rhapsody in E-flat major.

ARTUR SCHNABEL

SONGS with Pianoforte

Sapphische Ode.
Von Ewiger Liebe.
Immer Leiser wird mein Schlummer.
Meine Liebe ist grün.

MARGARET MATZENAUER and ARTUR SCHNABEL

INTERMISSION

PIANO QUINTET in F minor, Op. 34a

I. Allegro non troppo.
II. Andante, un poco adagio.
III. Scherzo: Allegro.
IV. Finale: Allegro.

ARTUR SCHNABEL and the
BURGIN STRING QUARTET

First Violin: RICHARD BURGIN — Viola: JEAN LEFRANC
Second Violin: ROBERT GUNDERSEN — Violoncello: JEAN BEDETTI

Mr. Schnabel uses the BECHSTEIN PIANO
The Harvard and Radcliffe Choruses use the MASON & HAMLIN PIANO

"Liebeslieder Waltzes" for Pianoforte Duet and Four Vocal Parts, Op. 52 . . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

These waltzes were composed in 1869. They were performed for the first time in public at the subscription concert of the Carlsruhe Court Orchestra on October 6 of that year. Clara Schumann and Hermann Levi were the pianists. The singers were Mmes. Hausmann and Hauser; Messrs. Kürner and Brouillet.

Am Donaustrande, da steht ein Haus,
Da schaut ein rosiges Mädchen aus.
Das Mädchen, es ist wohl gut gehegt,
Zehn eiserne Riegel sind vor die Türe gelegt.
Zehn eiserne Riegel das ist ein Spass;
Die spreng' ich als wären sie von Glas.

In wood embower'd, neath azure sky,
A rosy maid looks from lattice high.
Well guarded is she, with lock and key,
With ten iron bars is that maiden's doorway made fast.
What, ten iron bars are a jest to me,
As though they were glass they shall shattered be.

Vom Gebirge Well' auf Well' kommen Regengüsse
Und ich gabe dir so gern hundert tausend Küsse.
Nein, Geliebter, setze dich mir so nahe nicht!
Starre nicht so brünstiglich mir in's Angesicht.
Wie es auch im Busen brennt, im Busen brennt,
Dämpfe, dämpfe deinen Trieb,
Dass es nicht die Welt erkennt,
Wie wir uns so lieb, so lieb.

From yon hills the torrent speeds, and rain ne'er ceases.
Would that I might give to thee three hundred thousand kisses.
Seat thyself, my dearest heart, not so close to me!
Do not gaze on me, and start, pale and wistfully.
Though thy heart within thee burn,
Ah, forbear, and come not near,
Lest the world the secret learn,
How I hold thee dear, so dear!

Nein, es ist nicht auszukommen mit den Leuten;
Alles wissen sie so giftig auszudeuten!
Bin ich heiter, hegen soll ich lose Triebe;
Bin ich still, so reisst's: ich ware irr' aus Liebe!

No, there is no bearing with these spiteful neighbors;
All one does t'interpret wrongly, each one labours!
Am I merry? then by evil thoughts I'm haunted;
Am I sad? they say, I am with love demented.

Weiche Grässer im Revier, schöne stille Plätzchen!
O wie linde ruht es hier sich mit einem Schätzchen!

Secret nook in shady spot 'mong the waving grasses;
Dreaming, by the world forgot, fleet the bright hour passes!

Nun, ihr Musen, genug! Vergebens streht ihr zu schildern,
Wie sich Jammer und Glück wechseln in liebender Brust.
Heilen könnet die Wunden ihr nicht, die Amor geschlagen,
Aber Linderung kommt einzig, ihr Guten, von euch.

Now, ye Muses, be hushed! Ye've sought to tell, how vainly,
Of the sorrow and joy swaying a fond lover's heart.
Ye the heart's cruel wounds cannot heal from Love's barbed arrow,
But his torments to assuage, oh, that ye only can do.

The poems were taken from G. F. Daumer's "Polydora," translations or imitations of Russian Magyar and Polish folk songs. There are eighteen of these waltzes in Op. 52. Six years later Brahms wrote the music for another cycle, "Neue Liebeslieder Waltzer, Op. 65. The first cycle was published in 1869, the second cycle in 1875. Brahms hesitated about the order and the title of Op. 52: two volumes of nine each, three of six each, or one of eighteen? "Liebeslieder"; "Waltzer für das Pianoforte zu vier Händen (und mit Gesang)" or "und Gesang *ad libitum*"? Brahms wrote to the publisher Simrock: "The waltzes must appear as they are. Whoever will play them without song must nevertheless first play them from the score. Above all, they must not at first be printed without the voice parts. . . . I hope it's a composition for house-music and will quickly be much sung. . . . Later, of course, willingly for two hands. Many will be well suited as pretty concert numbers for a small chorus and orchestra. In the meantime, it is not 'Chorgesang'; but only 'Gesang.'" Brahms made an orchestral score which was used at the Hochschule, Berlin, in March, 1870; but he was not much pleased; nor did he yield to Ernst Rudorff's wish for him to orchestrate the Waltzes alone, without song.

Four Piano Pieces, Op. 119: Intermezzo, B minor; Intermezzo, E minor; Intermezzo, C major; Rhapsody, E-flat major

Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Billroth, the Viennese surgeon, a great friend of Brahms, wrote in 1893, "Brahms has, so far as I know, composed a dozen pianoforte pieces, during the summer. I do not know the cause of this sudden passion. . . . He ought to keep to the great style" (Brahms had spent the summer at Ischl). These pieces to which Billroth referred, Op. 118 and 119, were published in 1893.

The later Brahms's piano pieces were, the more intimate they became. "In form they are a late efflorescence of the minor, poetical forms of piano-pieces as written by Mendelssohn, Schumann, Kirchner, Jensen, or Heller; but in their feeling and their tendency towards a gloomy, serious view of life, they seem to have gained vastly in spiritual depth and intellectual intensity. . . . The Intermezzi are in the main characterized by pensiveness, grace, and resignation." In them Brahms "loses himself in inward contemplation and dreams." The Rhapsody has nothing whatever in common with the truly rhapsodical Lisztian type."—Walter Niemann.

Brahms said of the Intermezzo in B minor: "The little piece is

unwontedly melancholy and it is not enough to have indicated 'to be played very slowly.' Every measure and every note must sound as if played *ritardando,* as though one were trying to draw melancholy out of every single one, luxuriating in it, and enjoying the dissonances."

SONGS

Sapphische Ode (Op. 94, No. 4)

Rosen brach ich Nachts mir am dunklen Hage;
Süsser hauchten Duft sie, als je am Tage,
Doch verstreuten reich die bewegten Aeste,
Thau, der mich nässte.

Auch der Küsse Duft mich wie nie berückte,
Die ich Nachts vom Strauch deiner Lippen pflückte;
Doch auch dir, bewegt im Gemüth gleich jenen,
Thauten die Thränen.
(Hans Schmidt.)

Roses gathered I in the night by darkling way;
Sweeter breath'd their fragrance than e'er by day;
Moving branches o'er me in fulness strewing,
Showers bedewing.

So thy kisses' fragrance as naught hath charmed,
Kisses caught by night from thy lips unharmed.
Thou too moved, moved by deepest feelings,
Dewy tears revealing.

This song was composed in the summer of 1884. The set was written for a low voice and probably owes its existence to Julius Stockhausen, who made many of Brahms's songs popular. At the end of the Sapphische Ode, Brahms consciously adopted the ending of Schubert's song "Am Meer." Hans Schmidt, a tutor in Joachim's house at Berlin, moved to Vienna to study composition with Nottebohm. For some years he was busied as composer, critic, pianist, teacher, at Riga. In his "Gedichte and Übersetzungen," published in 1884, the Ode is entitled "Gereimte sapphische Ode" in the section "In antiker Form."

Von Ewiger Liebe (Op. 43, No. 1)

Dunkel, wie dunkel, im Wald und im Feld!
Abend schon ist es, nun schweiget die Welt.
Nirgend noch Licht und nirgend noch Rauch,
Ja, und die Lerche sie schweiget nun auch.

Kommt aus dem Dorfe der Bursche heraus,
Giebt das Geleit der Geliebten nach Haus;
Führt sie an Weidengebuesche vorbei,
Redet so viel und so mancherlei:

Deeper and deeper, o'er wood and o'er wold,
Shadow and silence the landscape enfold.
Hush'd with the night is the song of the lark,
Yes, in the twilight the homesteads are dark.

Forth from the village the lover is come,
Guarding the maiden and leading her home;
Choosing the path by the willows apart;
Telling her all that lies deep in his heart.

"Leidest du Schmach und betrübest du dich,
Leidest du Schmach vom Andern um mich,
Werde die Liebe getrennt so geschwind,
Schnell wie wir früher vereiniget sind.

Scheide mit Regen und scheide mit Wind,
Schnell wie wir früher vereiniget sind."
Spricht das Mägdelein, Mägdelein spricht:
"Unsere Liebe sie trennet sich nicht!
Fest ist der Stahl und das Eisen gar sehr,
Unsere Liebe ist fester noch mehr.
Eisen und Stahl man schmeidet sie um,
Unsere Liebe, wer wandelt sie um?
Eisen und Stahl sie können zergeh'n,
Unsere Liebe muss ewig besteh'n!"
(Josef Wenzig.)

"Though men reproach till thy heart nearly break,
Though they reproach thee, love, for my sake,
True lovers parted as quickly as we,
Even as quickly united shall be;
Swift come the parting as wind o'er the sea
Even as swift shall our reunion be!"

And the maiden answered straight:
"Our love shall never be parted by fate:
Strong though the steel and the iron for aye,
Our love is stronger, and surer than they.
Iron and steel can be severed in twain;
Our love shall ever unchanged remain;
Iron and steel will not always avail,
Our love is plighted, and never shall fail."

From "Four Songs for Solo Voice," published in 1868. Brahms wrote in 1858 a bridal chorus with soprano solo, and a melody in it is identical in almost every particular with several measures from the end of the above song. Wenzig of Prague (1807–1876) was a Czech patriot, one of the founders of the national movement in Bohemia. Brahms took a series of texts from Wenzig's "Slavische Volkslieder" and "Westslavische Märchenschatz," but the above poem is not in these collections.

Immer Leiser wird mein Schlummer (*Op. 105, No. 2*)

Immer leiser wird mein Schlummer,
Nnr wie Schleier liegt mein Kummer
Zitternd über mir.
Oft im Traume hör' ich dich rufen
Draus vor meiner Thür—
Niemand wacht und öffnet dir.
Ich erwach' und weine bitterlich.

Ja, ich werde sterben müssen,
Eine Andre wirst du küssen,
Wenn ich bleich und kalt.
Eh' die Maienlüfte weh'n
Eh' die Drossel singt im Wald:
Willst du mich noch einmal seh'n,
Komm', O komme bald!
(Hermann Lingg.)

Ever lighter grows my slumber,
Woes, like veils in growing number,
Tremble over me.
Oft thy voice I hear in dreams,
Calling to me from the bow'r—
No one comes to ope the door.
I awake and weep bitterly!

Yes, to death I must resign me,
Let another's arms entwine thee
When I'm pale and cold.
If before May's zephyrs come
Or the thrush begins his tune,
Thou again would'st see thine own.
Come, ah come to me soon!

From "Five Songs for a Lower Voice," published in 1889. The transcription for a high voice is in F minor, F major. Langsam und leise (slow and soft), 2-2. The original version is in C minor, C major. This song was composed by Brahms at Thun in August,

1886. When Hermine Spies* visited Brahms in September she found two unpublished songs on the pianoforte rack: "Immer leiser wird mein Schlummer" and "Wie Melodien zieht es." She sang them and Brahms accompanied her. In December she took the songs (Op. 105) in manuscript and sang them to the Herzogenbergs, but she did not put them on a programme for the public, for, according to Kalbeck, she did not then have full confidence in her ability as an interpreter of the composer. At any rate Brahms did not then give her permission to sing the two songs. The jealous Frau von Herzogenburg called them "The two Spies songs."

In 1888 Gustav Walter (1834–1910), a pupil of the Prague Conservatory of Music engaged at the Brünn Opera House in 1856 and later famous at the Vienna Opera House, sang "Wie Melodien zieht es" from manuscript, and on January 26, 1889, "Immer leiser wird mein Schlummer."

Hermann Lingg born at Lindau in 1820, was an army surgeon at Augsburg and elsewhere. He retired from the army in 1851 on account of his health and settled in Munich, where he devoted himself to literature. "Immer leiser" is from his "Gedichte" (1855) and is entitled "Lied." In his version, "wehen" and "sehen" stand for "weh'n" and "seh'n."

Meine Liebe ist grün (*Op. 63, No. 5*)

Meine Liebe ist grün wie der Fliederbusch,
Und mein Lieb schön wie die Sonne,
Die glänzt wohl herab auf dem Fliederbusch,
Und füllt ihn mit Duft und mit Wonne.

Meine Seele hat Schwingen der Nachtigall,
Und wiegt sich in blühendem Flieder,
Und jauchzet and singet vom Duft berauscht
Viel liebestrunkene Lieder.

(Ferdinand Schumann.)

Oh, my heart is in bloom like the lilac tree,
And my love like a sunbeam gloweth,
She has but to glance at my lilac tree,
And lo! into blossom it bloweth.

My soul has the wings of a nightingale;
He lives mid the lilac flowers,
In ecstasy singing his madding lay,
For joy of his perfumed bowers.

From nine "Songs and Ballads" for solo voices, published in 1874. This song was composed in December, 1873. The poem was by Brahms's eighteen-year-old godchild, Felix, the son of Robert and Clara Schumann. Brahms also set music to Felix's "Wenn um den Hollunder" (Op. 63, No. 6) and "Versunken" (Op. 86, No. 5). Felix did not publish his poems.

* * *

*Hermine Speis, a celebrated contralto concert singer, was born at Löhneberger Hütet, near Weilburg, on February 25, 1857. She died at Wiesbaden no February 26, 1893. Having studied at Wiesbaden, she took singing lessons of Ferdinand Sieber and Julius Stockhausen, and in 1882 began to sing in public. She was especially noted as an interpreter of Brahms's songs. In 1892 she married W. A. Fr. Hardtmuth, Doctor of Jurisprudence in Wiesbaden. Her sister Marie wrote her life (1894—third edition in 1905). When I heard her in 1883–84, she was an intense, explosive singer, with an imposing voice. She often made her effects without regard to beauty of tone or the rules of song, nor was her intonation faultless.—P. H.

Piano Quintet, F minor, Op. 34*a*.

This quintet for piano and strings was first planned at Münster, as a string quintet (two violoncellos), and completed at Hamm (Hamburg) in 1862. It was found when it was tried by Joachim and his colleagues a year later insufficiently sonorous. Brahms then turned the quintet into a sonata for two pianos. Clara Schumann did not like the arrangement, and when Brahms and Carl Tausig played it at a concert of Brahms's works in Vienna, on April 17, 1864, it fell flat. Privately performed later by Brahms and Clara Schumann at Baden-Baden, the Princess Anna, Landgräfin of Hesse, liked the music and gave Brahms permission to dedicate the work to her. Her name appears on the title-page of the piano quintet.

In this new and final form, it was played with Mme. Louise Langhans-Japha pianist at her concert in Paris on March 24, 1868. The first performance in Vienna was on December 16, 1875—the Hellmesberger Quartet, Epstein, pianist.

FIFTH PROGRAMME

WEDNESDAY, MARCH 26, 1930

RHAPSODY from Goethe's "Harzreise im Winter," for Alto Solo, Male Chorus and Orchestra, Op. 53

CONCERTO for Pianoforte No. 1 in D Minor, Op. 15

SYMPHONY No. 1 in C minor, Op. 68

SOLOISTS

MARGARET MATZENAUER

ARTUR SCHNABEL

WEDNESDAY, MARCH 26, 1930

BRAHMS FESTIVAL

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTH PROGRAMME

RHAPSODY from Goethe's "Harzreise im Winter," for Alto Solo, Male Chorus and Orchestra, Op. 53

(Chorus from the Harvard Glee Club)

CONCERTO for Pianoforte No. 1 in D minor, Op. 15

I. Maestoso.
II. Adagio.
III. Rondo: Allegro non troppo.

INTERMISSION

SYMPHONY No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

SOLOISTS

MARGARET MATZENAUER
ARTUR SCHNABEL

BECHSTEIN PIANO USED

Rhapsody from Goethe's "Harzreise im Winter" ("Aber abseits, wer ist's?") for Alto Solo, Male Choir, and Orchestra, Op. 53

Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This Rhapsody was composed in 1869 and published in 1870.

Alto Solo

Aber abseits wer ist's?
In's Gebüsch verliert sich sein Pfad,
Hinter ihm schlagen die Sträuche zusammen,
Das Gras steht wieder auf, die Oede verschlingt ihn.

Ach—wer heilet die Schmerzen dess,
Dem Balsam zu Gift ward?
Der sich Menschenhass
Aus der Fülle der Liebe trank!

Einst verachtet, nun ein Verächter,
Zehrt er heimlich auf seinen eignen Werth
In ung'nügender Selbstsucht.

Ach—wer heilet die Schmerzen dess,
Dem Balsam zu Gift ward?
Der sich Menschenhass
Aus der Fülle der Liebe trank!

Alto Solo

But who goes there apart?
In the brake his pathway is lost,
Close behind clash the branches together
The grass rises again, the desert engulfs him.

Who can comfort his anguish,
Who, if thy balsam be deathly;
If the hate of men
From the fulness of love be drained?

He that was scorned, turned to a scorner,
Lonely now devours all he hath of worth.
In a barren self-seeking.

Who can comfort his anquish,
Who, if thy balsam be deathly;
If the hate of men
From the fulness of love be drained?

Alto and Chorus

Ist auf deinem Psalter, Vater der Liebe,
Ein Ton seinem Ohre vernehmlich,
So erquicke sein Herz!
Öffne den umwölkten Blick
Über die tausend Quellen neben dem Durstenden in der Wüste.

Alto and Chorus

But if from thy Psalter, All-Loving Father,
One strain can but come to his hearing,
O, enlighten his heart!
Lift up his o'erclouded eyes
Where are the thousand fountains
Hard by the thirsty one in the desert.
But if from thy Psalter, All-Loving Father,
One strain can but come to his hearing,
O, enlighten his heart!

Goethe's subject was his reflections on a visit paid him by a young man whose natural melancholy had, he feared, been strengthened by reading his own "Sorrows of Werther." The visitor ultimately recovered from his mental disease. The verses selected from the poem end with a prayer to the All-Loving Father in the youth's behalf.

Brahms wrote to Dietrich, sending him a copy of the published Rhapsody: "The music directors are not exactly enthusiastic about the opus, but it may, perhaps, be a satisfaction to you that I do not always move in frivolous time!" And he told Dietrich that he was so fond of it that he placed it under his pillow at night.

The first performance was a private one at Carlsruhe at the rehearsal of the "Liebeslieder" concert on October 6, 1869. Mme. Boni was the singer. The first public performance was at an Academic Concert at Jena on March 3, 1870. Pauline Viardot-Garcia was the singer; Ernst Naumann, the conductor.

When Clara Schumann's daughter Julie was marrying, and leaving home, and signs of mental derangement had appeared in Clara's son Ludwig, Brahms gave Clara a "painful surprise" by offering this Rhapsody as *his* "bridal song."

The first performance of the Rhapsody was at a concert of the Boston Symphony Orchestra, February 11, 1882, Georg Henschel, conductor; Mary H. How, contralto.

Concerto for Pianoforte No. 1, D minor, Op. 15.

Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This concerto was played for the first time on January 22, 1859, at Hanover. Brahms was the pianist, and Joachim conducted.

The concerto was announced for performance at a Theodore Thomas concert in Music Hall, Boston, December 9, 1871, with Miss Marie Krebs,* pianist; but the concert did not take place, for Mr. Thomas, with "graceful courtesy," gave way to the musical festival of twelve hundred public-school children in honor of the Grand Duke Alexis, who was visiting Boston.

Mr. Bauer played the concerto in Boston at a concert of the Boston Symphony Orchestra, December 1, 1900, when he played for the first time in the United States. He gave a second performance with the same orchestra on January 17, 1914; a third on October 15, 1920; a fourth on December 4, 1925.

Mr. Joseffy played the concerto in Boston at a concert of the New York Symphony Society in Symphony Hall on January 18, 1906.

Brahms, living in Hanover in 1854, worked in the spring and summer on a symphony. The madness of Schumann and his at-

*Mary Krebs (or Marie), born at Dresden, December 5, 1851, died there on June 27, 1900. She was the daughter of Karl August Krebs (1804–80), celebrated conductor, composer, and pianist. Her father taught her piano playing, and she came out at the Gewandhaus, Leipsic, in 1865. After many journeys as a virtuoso, she settled in Dresden. She was married to one Brenning.

tempt to commit suicide by throwing himself into the Rhine had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf, "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the Pianoforte Concerto in D minor; the third is the movement "Behold all flesh" in "A German Requiem." The sonata for two pianofortes was frequently played in private in the middle fifties by Brahms with Clara Schumann, or his friend Julius Otto Grimm, who had assisted him in the orchestration of the symphony. Grimm (1827–1903), philologist, conductor, lecturer, doctor of philosophy, composer of a symphony, suites, and other works, declared that the musical contents of this sonata deserved a more dignified form, and persuaded Brahms to put them into a concerto. The task busied Brahms for two years or more. The movements were repeatedly sent to Joachim, whose advice was of much assistance. In 1858 the *Signale* reported that Brahms had arrived in Detmold, and it was hoped that some of his compositions might be performed there. "He has completed, among other things, a pianoforte concerto, the great beauties of which have been reported to us." The musicians at Detmold were not inclined to appreciate Brahms; it is said that the Kapellmeister, Kiel, was prejudiced against him; but the concerto was rehearsed at Hanover, and Joachim, in spite of a certain amount of official opposition, put it on the programme of the Hanover Subscription Court Concerts, the third of the series for 1858–59.

The concerto was then coldly received. The Hanover correspondent of the *Signale* wrote, "The work had no great success with the public, but it aroused the decided respect and sympathy of the best musicians for the gifted artist." Brahms played the concerto at a Gewandhaus concert in Leipsic on January 27, 1859. The public and the critics were unfriendly. The composer wrote to Joachim: "A brilliant and decided failure. . . . In spite of all this, the concerto will please some day when I have improved its construction." Breitkopf and Härtel refused to publish it; but Rieter-Biedermann gave it to the world in 1861.

* * *

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and the usual strings.

I. Maestoso, D minor, 6-8. There is a long orchestral introduc-

tion. The chief theme begins fortissimo in the strings over a roll of kettledrums. There is an orchestral diminuendo, and the pianoforte enters with material in continuation of that which has been heard. The second theme, F major, is announced and developed by the pianoforte alone, but later is taken up by the strings with the pianoforte in figuration against it. This is worked out at length. The development section begins with a sturdy passage for pianoforte, and the orchestra alternates with suggestions of the chief theme, but there are figures that almost have the aspect of fresh motives. A crescendo leads back to the recapitulation with the chief theme for the pianoforte. The second theme for pianoforte alone is in D major. There is a brilliant coda on the first theme, ending in D minor.

II. Adagio, D major, 6-4. In the manuscript score is this motto, "Benedictus qui venit in nomine Domini," suggested by the thought of Schumann's ending. The movement is an elaborately treated Romanza on a single theme (strings and bassoons, later the pianoforte), with a subsidiary theme (clarinets) in the middle section.

III. Rondo: Allegro non troppo, D minor, 2-4. The first theme is given out by the pianoforte. The second motive is in F major (pianoforte). This material is developed. The first theme reappears. The third theme is introduced by first violins, B-flat major. This is developed. Then comes a fugato, after which the chief theme is given to the orchestra, with broken octaves for the pianoforte. The second theme returns in D minor. There is a cadenza for the solo instrument. The third theme comes back in D major. There is a long coda, chiefly on the first theme, now in D major.

Symphony in C minor, No. 1, Op. 68 . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony; he heeded not the wishes or demands of his friends. In 1854, Schumann wrote to Joachim: "Where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

In 1854, Brahms heard Beethoven's Ninth Symphony for the first time. He resolved to write a symphony in the same tonality.

The next year, he orchestrated the first movement and composed the second and third. The symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

Kalbeck has much to say about the influence of Beethoven's Ninth Symphony, Schumann's "Manfred," and the tragedy in the Schumann family, on Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft de Musikfreunde at Vienna.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. He saw the first movement in 1862. It was then without an introduction. The Finale was conceived in the face of the Zurich mountains, in sight of the Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo was undoubtedly suggested by the Alpine horn; the movement was finished on the Island of Rügen. The first movement was afterwards greatly changed. Brahms was working on the Adagio and Scherzo in 1876. In October of that year he played the whole symphony to Clara Schumann. She noted her disappointment in her diary; she missed the "melodic flight."

The symphony was produced when Brahms was in his forty-fourth year, at Carlsruhe, by the Grand Duke's orchestra, on November 4, 1876. Dessof conducted from manuscript. Simrock paid 5,000 thalers for the symphony and published it at the end of 1877.

The first performance in Boston was by the Harvard Musical Association on January 3, 1878. Carl Zerrahn conducted. John S. Dwight wrote in his *Journal of Music* that the total impression made on him was "as something depressing and unedifying, a work

coldly elaborated, artificial; earnest to be sure, in some sense great, and far more satisfactory than any symphony by Raff, or any others of the day, which we have heard; but not to be mentioned in the same day with any symphony by Schumann, Mendelssohn, or the great one by Schubert, not to speak of Beethoven's. . . . Our interest in it will increase, but we foresee the limit; and certainly it cannot be popular; it will not be loved like the dear masterpieces of genius." The Harvard Musical Association gave a second performance on January 31, 1878. The first performance in New York was conducted by Dr. Leopold Damrosch on December 15, 1877.

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the Allegro which follows. Here William Foster Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of "Prometheus Unbound" "the true parallel" to this symphony.